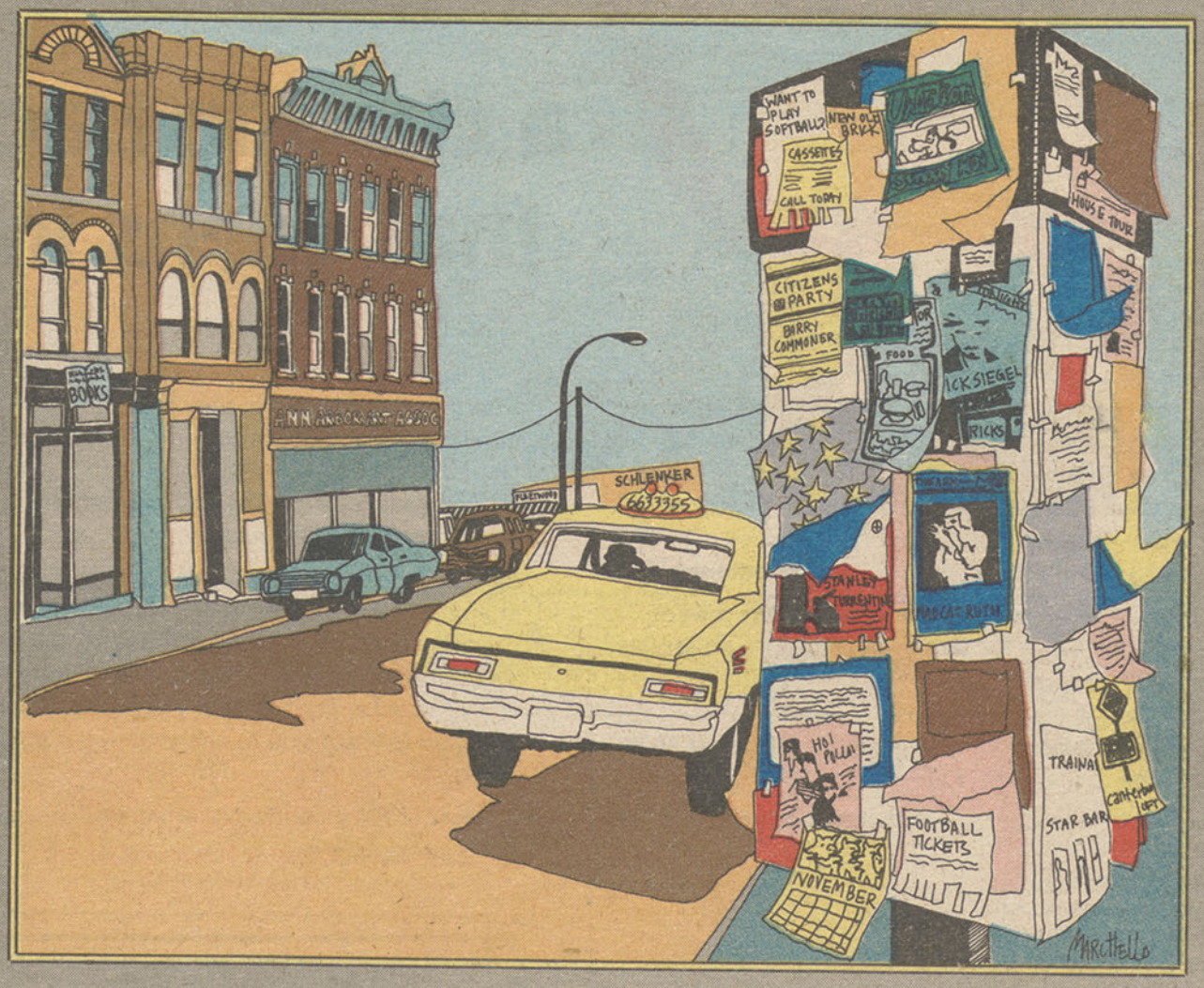
U-M football announcers: the men behind the mikes
Ann Arbor's last milkman • The footsie-roller baron

Ann Arbor Observer

November, 1980 Vol. V No. 3



The Wheelers under fire

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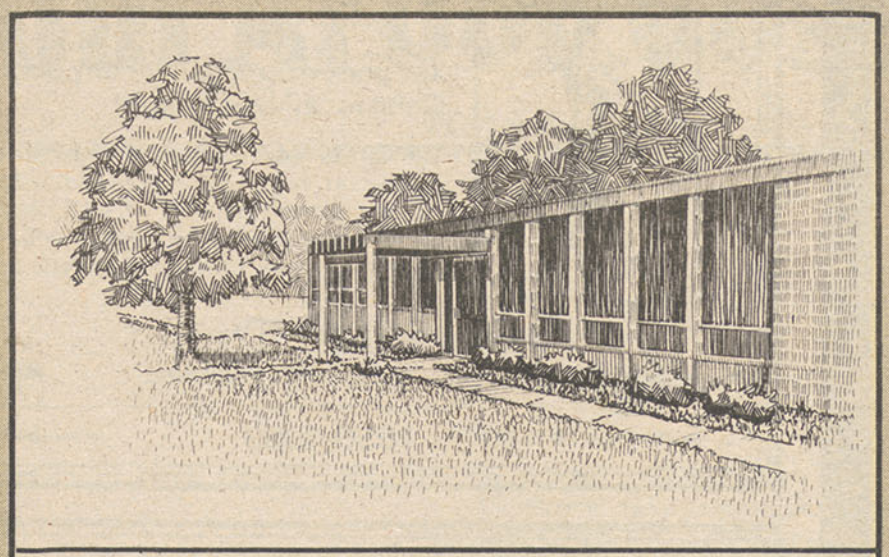

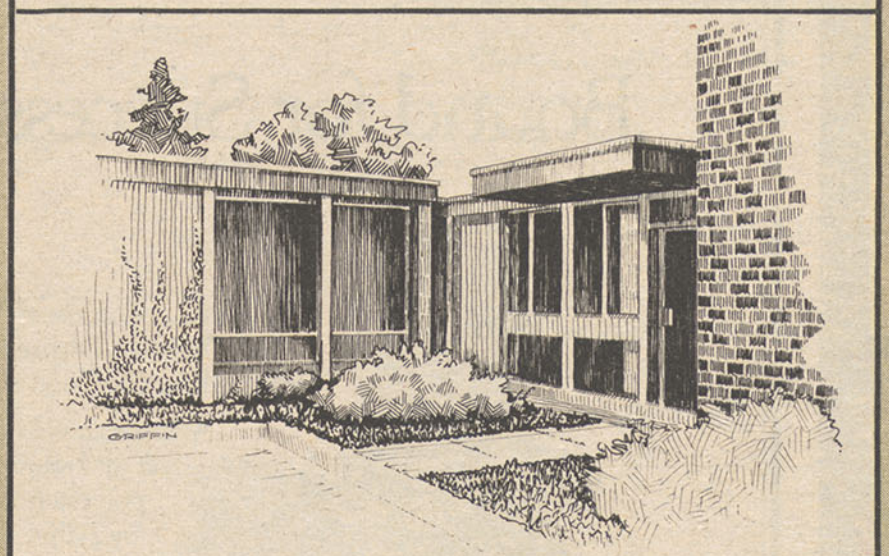

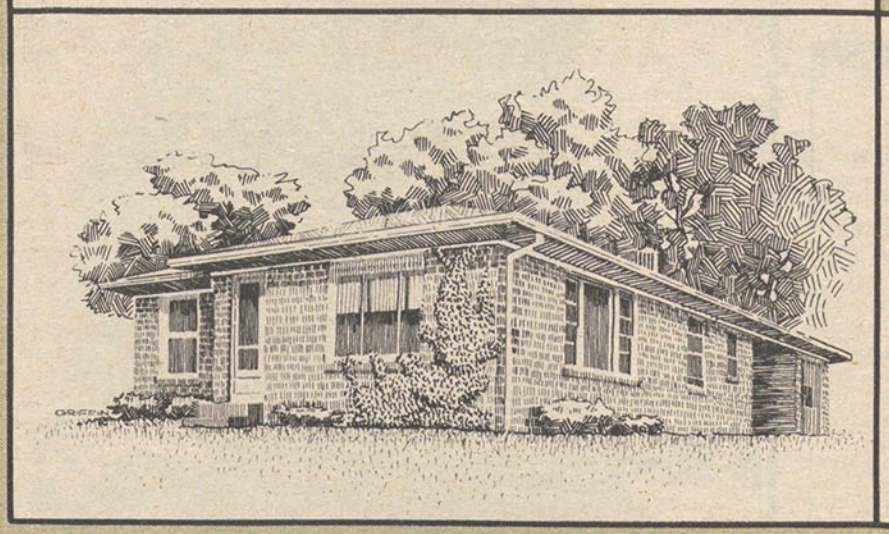

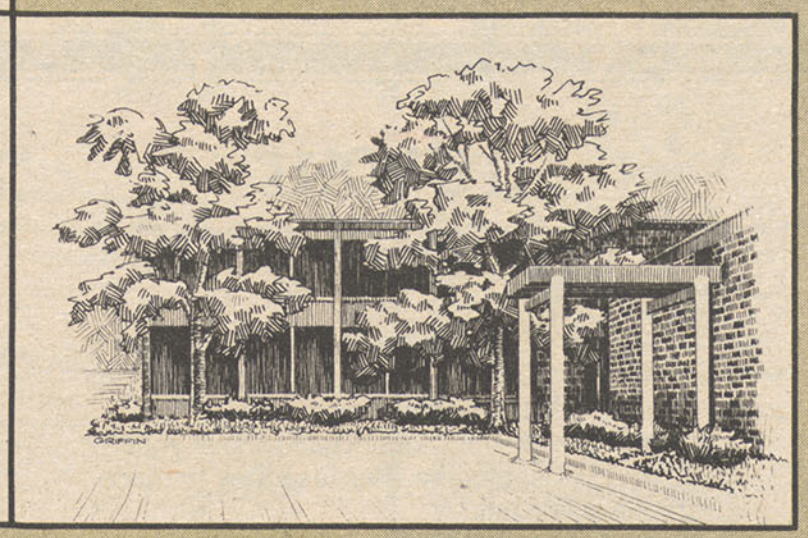

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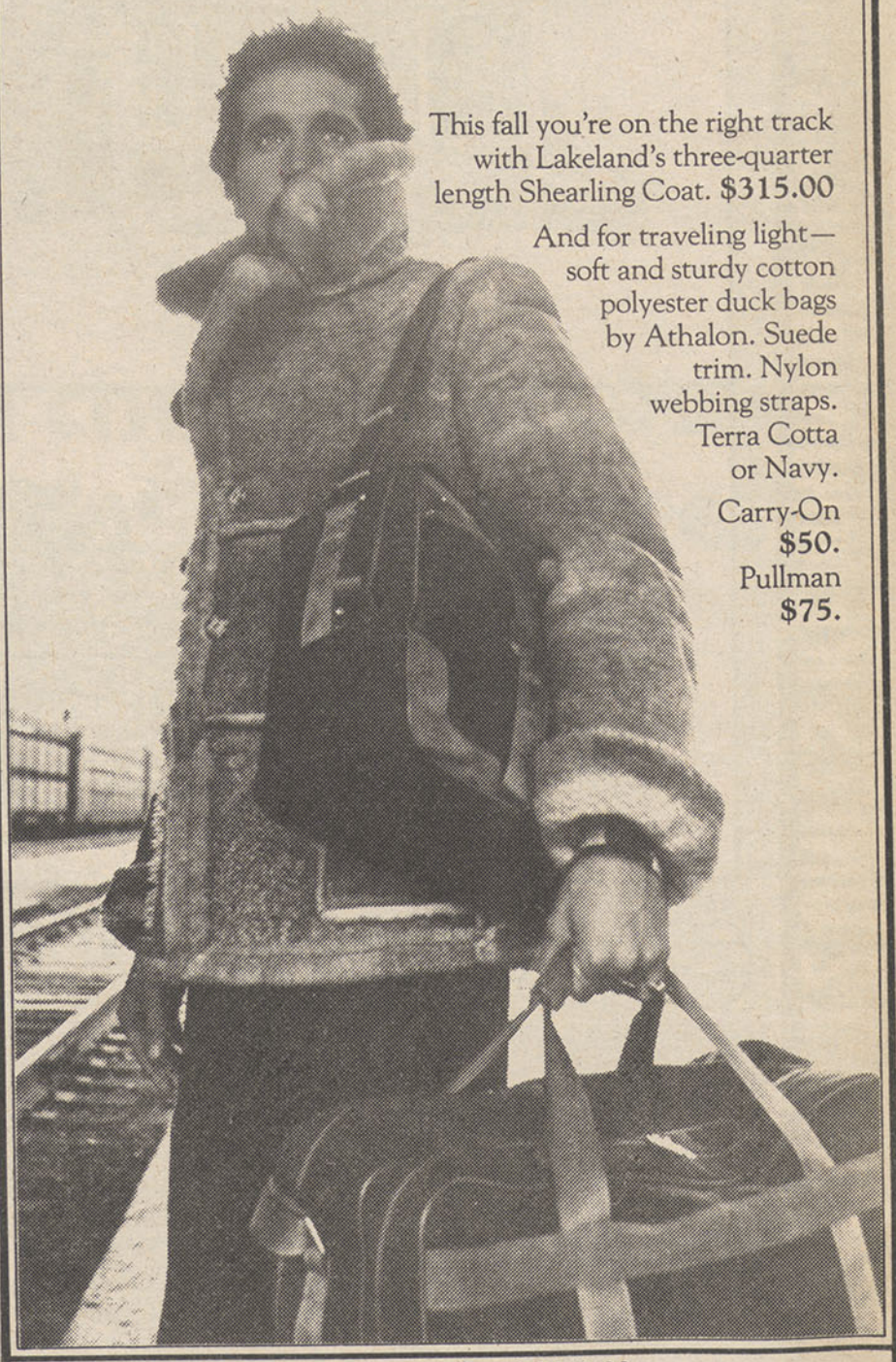

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Ann Arbor Observer

November, 1980

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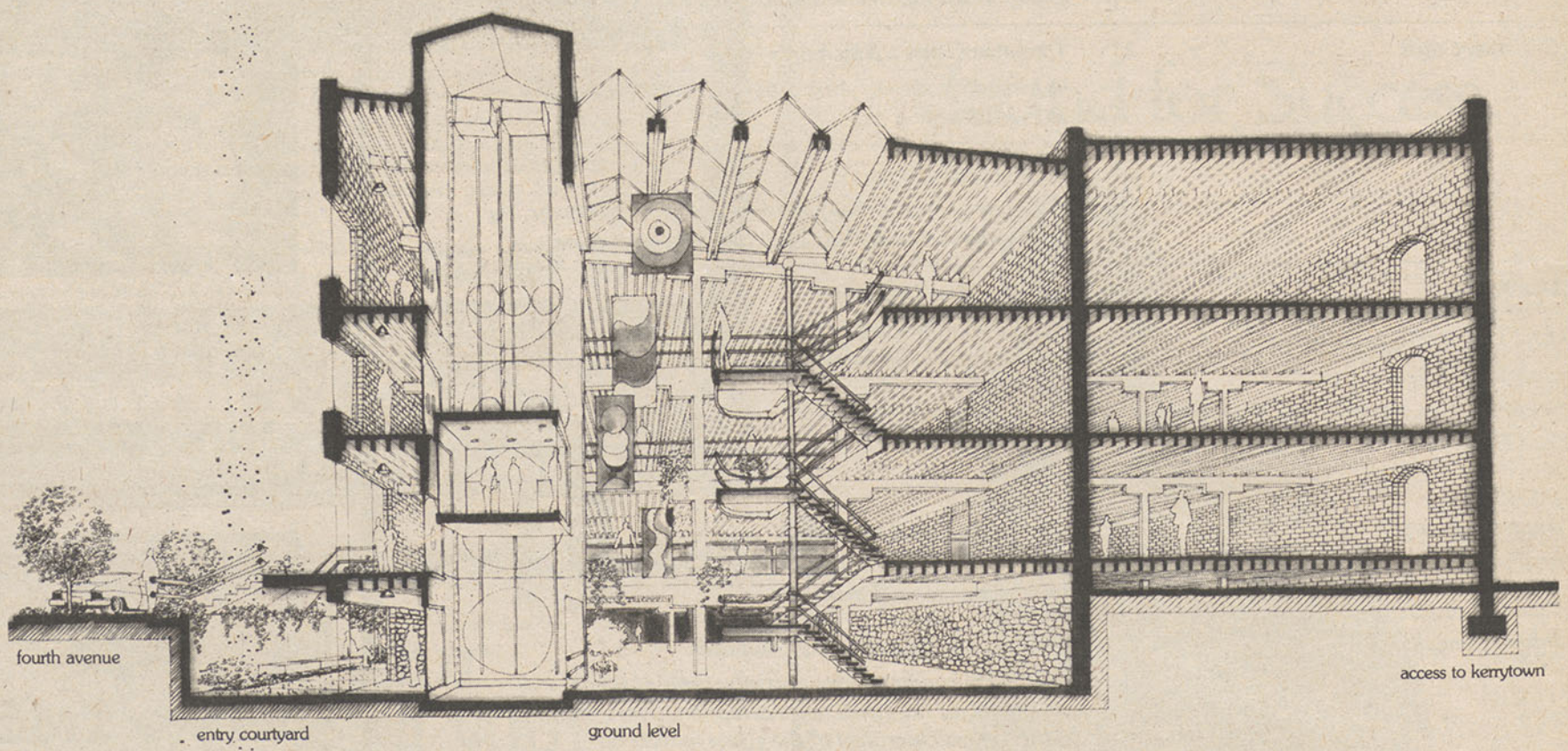

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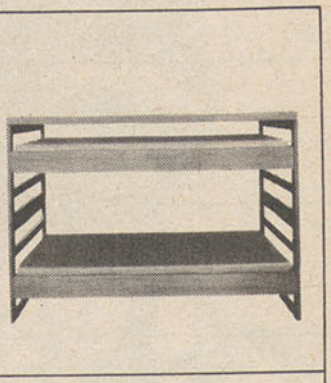

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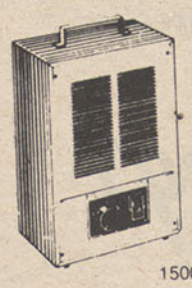

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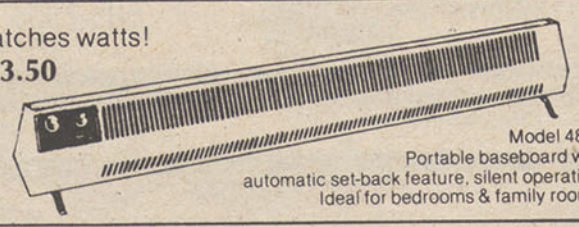

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AROUND TOWN

Saturday morning at Monahan's

Where fish attract a diverse crowd

PETER YATES

Mike Monahan and Paul Saginaw

Any Saturday morning the crowd down at Monahan's Fish Market in Kerrytown stands five and six deep. Often English speakers in it are outnumbered by speakers of other languages—Swahili, Japanese, French, Greek, and many more tongues. "This is our United Nations," says Paul Saginaw, one of the partners in the business. He is the one who wears a flat cap with the brim low and dead level across his brow. "Over half of our customers are foreigners united here by their love of fish."

Besides customers, there are always a lot of lookers transfixed by the sight of a big, ugly grouper, a four-foot tile fish, or a giant sea clam with a neck a couple of feet long sticking out of it. On Tuesdays, Thursdays, and Saturdays (the mornings following shipments of ocean fish), the selection at Monahan's is most spectacular. Thirty to forty varieties of fish will pass through the display case on those days. This market handles over one hundred kinds of fish in the course of the year.

"Scrape the nails, please," a Middle Eastern customer says. Mike Monahan, the partner with the melting smile, knows this means "Please remove the scales."

"Have you catfish?" a Nigerian man wants to know. "I want the beegest you have, Mon." The customer is in luck. That day there is a thirty-pound catfish downstairs in the cooler.

"I was in hospital administration, dropped out, and ended up as manager at The Real Seafood Restaurant," Saginaw explains.

"I went to art school," Monahan says. "Then I worked in an ad agency where I got ulcers. Later I was in charge of fish for Real Seafood."

The partners bought this business a year ago and transformed it. "We called the place Monahan's because the name sounds like a fish market," Saginaw explains. "Mike may be the world's greatest fisherman, and he knows an awful lot about fish in general."

"Paul is a marketing genius," Mike adds. "The way he plays the seafood market, handles the wholesale business we do with restaurants, and shops around for sources of supply makes this big variety possible. There aren't more than five fish markets in the whole country that can come close to doing what we're doing. It says something about Ann Arbor that we have the demand for all these things. I do $400 of business a day on the phone alone, calling up people to tell them something they've been looking for is in."

Every culture and nationality has its favorite fish. "We sell lots of smoked fish to Jewish people for Sunday brunch," Saginaw tells us. "We carry thirteen kinds. French people and Belgians like sea urchins, those round shellfish with spikes sticking out all over them. Jamaicans love conch." (Conch has a shell that looks like Triton's horn.) "Then Blacks, Africans, and East Indians like big river fish like catfish. The

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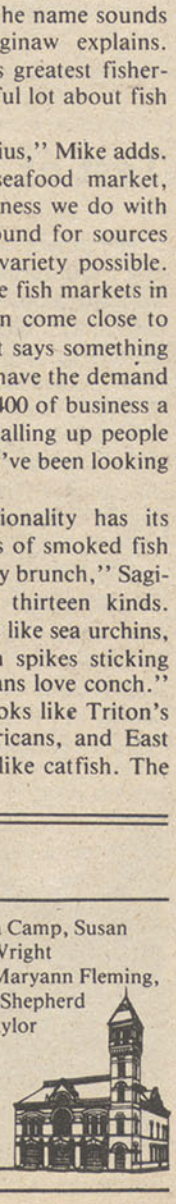

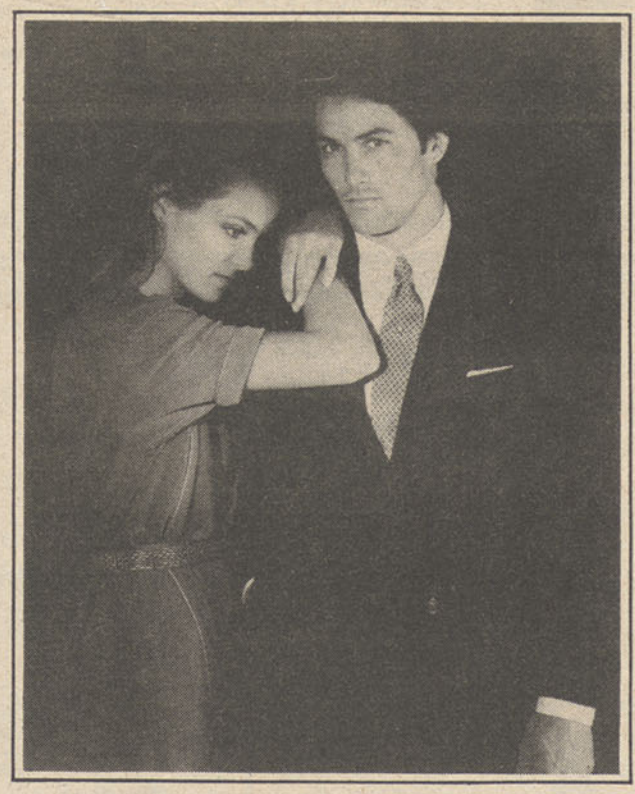

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AROUND TOWN/continued

Chinese like female blue crabs; the eggs they carry are a delicacy. Italians like squid. Greeks eat squid, octopus, porgy, and mackeral. The Japanese enjoy many varieties of fish; they eat some of it raw in sashimi, so they're extremely fussy about freshness. Our fish is very fresh and sells out fast. Whatever doesn't sell, we just close our eyes and throw it out, no matter what it cost.

"Airline crews stop here to pick up fish to fly home. The Belgian crews with Sabena that stay in Ann Arbor take big orders of frozen crab legs back to Belgium. We follow up any request at all with a real search. Right now we're tracking down something called sea slug gut for a Japanese restaurant."

Watch Monahan and Saginaw as they listen respectfully to customers who speak very little English. They concentrate hard to interpret the few halting words and gestures. They take all the time necessary to understand. "Take off the wings and remove the face, please," an Eastern European says. Monahan removes the fins and head from a fish. "No request for a rare fish seems queer to us," he tells us. "If these knowledgeable people appreciate sea slug gut or slippery skate wings, we probably will, too, when we try them."

On Tuesdays Mike Monahan gives demonstrations in preparing fish for cooking from noon to 12:30 at Complete Cuisine. Tuesday, in terms of selection the most glorious day of all at the market for fish lovers, is an inexplicably slow day. "Here we are on Tuesdays—all dressed up and no place to go," Saginaw says. "You know," he goes on, "you have to give a lot of credit to the Gandy Dancer and the Muer Corporation for turning people around here on to fish. Most of the fish restaurants in the area were started by people who came out of the Gandy Dancer."

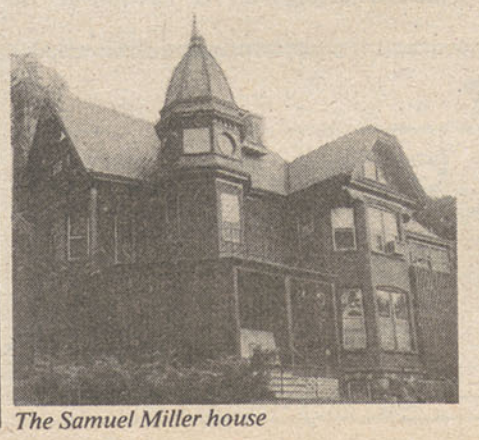
Besides quick response to customers' international tastes, Monahan's successful formula includes unassailable freshness.

"None of our fish is sprayed with preservatives like supermarket fish," Saginaw insists. "And where else can you get fresh tuna cut from the whole fish, yellow tail up to one hundred pounds, and blue fin as big as one hundred and twenty-five pounds? Or how about three kinds of grouper—red, black and Nassau? Our rainbow trout is grown slowly in very cold water at a trout farm in Ontario. It's in our display case hours after it comes out of the water. Supermarket trout is grown fast and comes from Idaho. It can be almost a week old when you pick it up. There's no comparison. Of course, ours is more expensive. It's a real gourmet item."

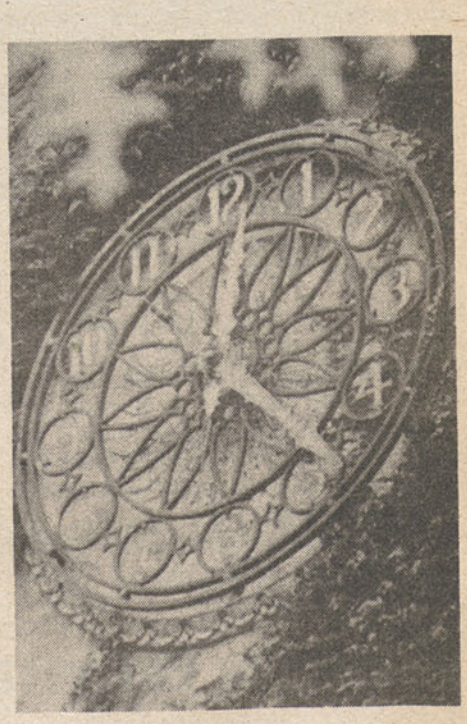
Late Saturday afternoon they're selling out all their fresh fish at reduced prices down at Monahan's. The lobsters in their transparent tank at the end of the counter have picked up spectators who are watching their stately ballet. A young woman is barking at them to get their attention. "Arf!" she says. "Arf, Arf."

Test of the Town

The ornate cupola in last month's mystery photo turns out to be part of the Samuel Miller house at 1136 Prospect near East University. That impressive Burns Park landmark, now divided into nine apartments, is one of Ann Arbor's best examples of Queen Anne architecture. As developed in England, Queen Anne was meant to be done in brick, not in frame, as is typical in this country. Hallmarks of the style were a heavily ornamented chimney and tall chimneypots, both evident in this house, which was built in 1893. Its original owner, Samuel Miller, chose to be listed by occupation in the city directory as "capitalist." Susan Backus Potter and Marjory Drake won records of their choice from Liberty Music, 417 E. Liberty, by correctly identifying the photo.



The Samuel Miller house



You can have a chance at winning a record album, too, if you send us the correct location of this clock. Mail answers to Test of the Town, *Ann Arbor Observer*, 206 S. Main, Ann Arbor 48104. No hand deliveries, please. Letters must be postmarked no later than November 12. Two correct entries will be drawn by lot. Sorry, we can't notify all entrants. — *Bob Breck*

The NEWtrition Outreach vegetarian buffet

For people like Cheryl Newell, diet has become a central philosophy of life.

Could that be the fragrance of curry wafting from the back door of the First Methodist Church the evening of September 29? A large crowd from the alternative community of the co-op world and the holistic health movement, along with other vegetarians and people considering vegetarianism, filed into the building. They had come to a benefit buffet dinner put on by the People's Food Coops and NEWtrition Outreach. Past a card table at the door — "six dollars, please," — they found themselves in the church social hall—that traditional temple of the tuna noodle casserole, that sanctum of the molded Jell-o salad and the two-foot-long sheet cake with chocolate frosting thick as mud. None of these things would appear at this event.

Inside, pungent odors welled up, stronger now—turmeric, garlic, sage, thyme, dill, oregano, onion, cumin, vinegar. Any visitor's fear that a vegetarian dinner would be bland was allayed by the appetizing fumes. "I bet Indonesia smells like this," a young woman remarked dreamily. "Gawd, I'm hungry. It isn't exactly cheap, though, is it?" Someone explained, "People who haven't eaten in a regular restaurant for a while don't know that one entree can set you back six dollars these days. We're offering a whole buffet plus a band for entertainment and dancing for that price." The band, Harriet McGovern and Friends, was warming up. It had replaced the Afromusicology Ensemble that had been advertised. Through some screw-up, Afromusicology had not been informed it was to play.

Cheryl Newell, dressed in jeans and a Dawn of the Solar Age T-shirt, was in charge of food for the benefit. A 35-year-old single parent of three teenagers, she is a partner in NEWtrition Outreach, a non-profit corporation. Newell grew up in East Detroit, a suburb she describes as having no feeling of community. "It's bland land," she says. What she saw as the caring, progressive spirit of the Ann Arbor co-op community appealed to her. She liked its feeling of being a big, extended family. Then three years ago she attended an eight-day Symposium on Humanity in Toronto, where she heard architect/philosopher Buckminster Fuller, poet Robert Bly, and others take a fresh look at how we live and what we are doing to ourselves. "It was a dramatic turning point for me," she remembers. Since then she has devoted her full-time energies to promoting the cause of socially-responsible eating.

"It's nice, isn't it?" Newell remarked, glancing around with satisfaction at the flowers on the tables and the attractively laid out buffet with a decorative centerpiece of carved vegetables. "I think people are surprised that we of the alternative community could put on such a nice affair."

Enthusiastic diners made two, even three passes at the offerings of the buffet, whose heady mingled odors reminded one of boiling chutney. Alongside exotica like Sri Wasano's Indonesian Rice Salad and a stuffed tofu dish called Age-(ah-gay) there were vegetarian versions of chili, lasagne, and quiche. The latter had a top layer of a particularly luminous yellow that owed nothing to the presence in it of eggs. "That color is from nutritional yeast," someone explained. "They grow it on molasses, and it's rich in vitamin B12." On each table a sugar bowl full of the same nutritional yeast fluoresced eerily in the manner of certain wild fungi. Diners familiar with it sprinkled it on everything. "I'm trying to simplify my diet," a young woman remarked to a friend as she held out her plate for more quiche. (This quiche, as detailed on a recipe sheet available to all diners, involved twenty-three ingredients combined in three separate steps.) The crowd of two hundred, eagerly gobbling up the six main dishes and as many side dishes and desserts, looked healthy and enviably slim.

Cheryl Newell squatted down to bring her eyes level with a seated diner. Rattling along at three hundred words a minute, she explained the rationale for an alternative eating style. "If you're going to support Nestle's, at least understand what you're doing. The Dairy Council feeds everybody their story about the nutritional values of milk but they never tell you about the equally good, inexpensive sources of the same things. We study world hunger and affluence. We've got to figure out how we fit in the food chain. I started to eat less and less meat in 1965. Then I found out about co-ops. Now the alternative community is my family! I want to do a lot of holistic stuff. I don't have any chairs in my house," she went on, lurching away from the subject of food momentarily. "It's crazy to sit around in chairs when I know if I do I'll be all crippled up when I'm sixty. Why do people get sick?" she asked suddenly. "Why do they get arthritis? Why do they get gallstones? Why? We're pushed to eat too much. We're not in touch with where we come from. The planetary cycle is lost. We're not living the way we were evolved to live!

"This meal tonight is transitional—between a diet using animal products and a strict vegetarian diet. There's some dairy—a little egg, a little cheese. The recipes imitate middle class favorites like lasagne and chili—things people are used to. This meal is a teaching tool—a first step away from the way we were taught to eat—away from meat and processed foods. We're saying 'Alter your diet just a little. See how good it can be. See how easy it is.' " With the proceeds of this and future benefits NEWtrition Outreach hopes to outfit a van with a kitchen in it. It will be used as a mobile unit for vegetarian and holistic evangelism. "I hope to get around to the schools with it," Newell said.

Her remarks had loud competition from the band, now, but key words continued to surface over its good sound. "Corporations . . . so much money . . . agribusiness . . . penicillin . . . other perspectives . . . money ruins everything . . . I've never been so happy right now. Non-profit is my life! Call me if you have any questions."

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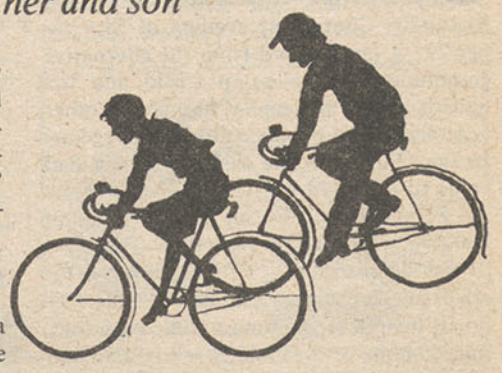


Two neatly-printed sheets from a yellow legal pad arrived the other day, headed "Possible 'People' Story—J. Downs Herold, Univ. Administrator & Timothy Herold, 7th grade student, Slauson Jr. High." Father and Son Bicycle Trip was the subtitle, followed by this informal outline:

- ages: father, 39—son, 12
- no previous touring experience
- Ann Arbor to Bradford, Pennsylvania (northwest Pa.). 363 miles along Lake Erie. 7 days on the road pedaling. 1 day spent playing at Cedar Point (carrot for son).

  (also a good day to rest butts!)
- average bicycles, nothing fancy
- Bradford—Father's home town. Grandparents reason for visit. Wife and daughter (9) drove to visit grandparents & provide transportation back to Ann Arbor.
- helmets attracted attention, especially outside Ann Arbor
- camped every night (except night in Cleveland suburb)
- prepared 90% of own meals
- great weather. Some days too warm. Rained one night.
- best day's mileage: 62 miles
- cycled through Cleveland. Downtown & east on Euclid Avenue.
- no major (life-endangering) problems.
- three flat tires
- accidental scrape on Sandusky policeman's private car provided a few tense moments.
- free fruit from roadside vendor. Had a campground acquaintance give us a note to be used to claim complimentary sodas at the drugstore in her home town, which she knew we would be passing through. (We made good the offer.)
- trained most of summer, trying to get several rides per week in excess of 5 miles/ride. No trouble with legs being in shape. Biggest problem is getting the rear end used to 6–8 hours on a bike seat. (It eventually happens!)
- Father lost 5–6 pounds. Son—none. (He had no fat to lose.)
- Everyone thought we were crazy to consider trip (wife included). Several talks with son regarding possible dangers. Reviewed what procedures to follow in case of accident or other incidents.
- People friendly everywhere. Bus drivers asking destination and talking through open doors while driving alongside.
- Son gauged how populous an area was by how many McDonalds we would pass in a day's ride.

  (We frequently stopped for drinks—only ate at one once.)
- forced to ride 5 miles on abandoned road last day. (BAD MAP)
- Great sense of accomplishment!! Will do it again! (would like to ride to Mackinac Bridge in Mich., etc.) Hope to get daughter interested also.
- Grandparents met us two miles from their home at bottom of a great three-mile downhill—with a can of beer & coke!!

  (—I got the beer)

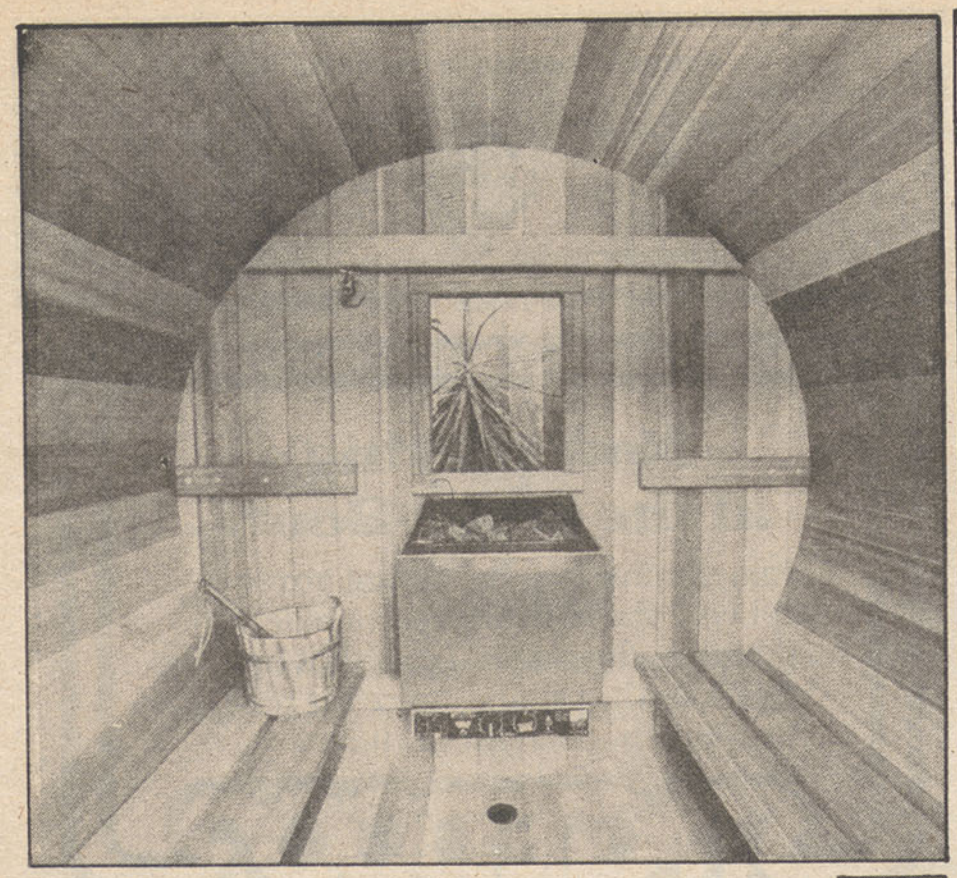
Interested? If so, give me a call. If not, thanks for your time. Doing this helped me remember a neat experience, so nothing was lost. — *J. Downs Herold*

We gave the author a call, and he offered to tell us more about the trip. So we stopped by one evening. Downs Herold lives in a two-story colonial house in the newish neighborhood around Dicken School on the southwest side. The living room was full of Hummel figurines—fat-cheeked German *Kinder* collected by his wife, who is a nurse. Downs is a tall, lean man with steel-rimmed glasses and the to-the-point manner of a scientist. He is, in fact, a microbiologist by training but now in more of a public relations position as program manager of the Industrial Development Division of the Institute of Science and Technology. Timothy is also tall and lean. Tonight he stretched out on the floor and let his father do most of the talking.

Breakfast was instant oatmeal and pop tarts, Downs said. Dinners were largely hamburger helper, dry macaroni and cheese, and the like, cooked over a butane stove. En route they ate plenty of "gorp"—a mix of dried fruit, seeds and nuts. Useful trip-planning references included *The Cyclist's Yellow Pages* (published by Bikecentennial, Box 8308, Missoula, Montana 59807), the *Rand McNally Campground Atlas,* and the AAA campground guide, and county maps from the Michigan Department of Natural Resources and Ohio Department of Transportation. Xeroxed sections of the county maps were inserted in a clear plastic envelope on their handlebar packs. U.S. Geological Survey maps indicated topography.

The planned route consisted largely of two-lane country roads, but they discovered that US-20, the old four-lane highway east of Cleveland, was ideal, with only light local traffic. They were a little nervous about cycling through Cleveland's tough East Side, but local sources advised them that a detour through the heavy traffic of the suburbs would be far more perilous. The trip through Cleveland turned out to be quite pleasant.

Equipping the week-long adventure cost several hundred dollars. Well-designed bike touring luggage and bike tools were important, of course. Other necessities turned out to be an extra-large, three-man pop tent with room for storing gear, a transistor radio for weather reports, pillows (the test run trip to the Bruin Lake Scout Camp north of Ann Arbor revealed how important pillows were), no-chafe chamois shorts to help protect their bottoms, and the cigarette-pack-size Olympus camera for taking slides to show to service clubs this winter. "More people could enjoy the kind of experience we did," says Downs. "We're not unusual people. A 12-year-old on a hundred-dollar bike can do this. It just takes patience and planning."



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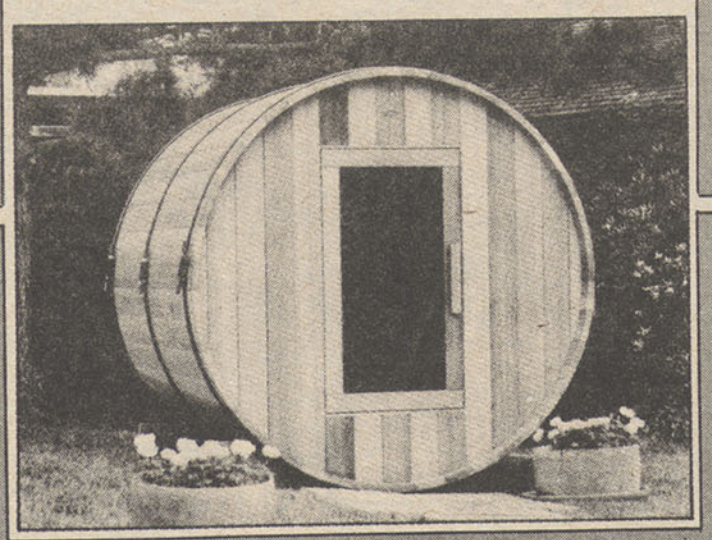

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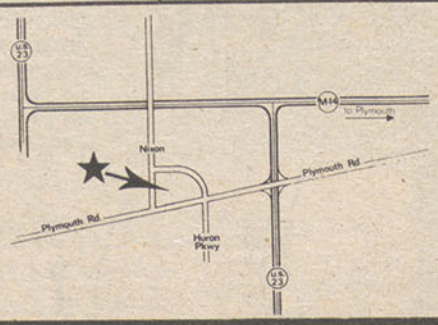

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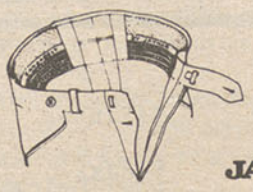

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Bob Moustakas:
Footsie Roller magnate

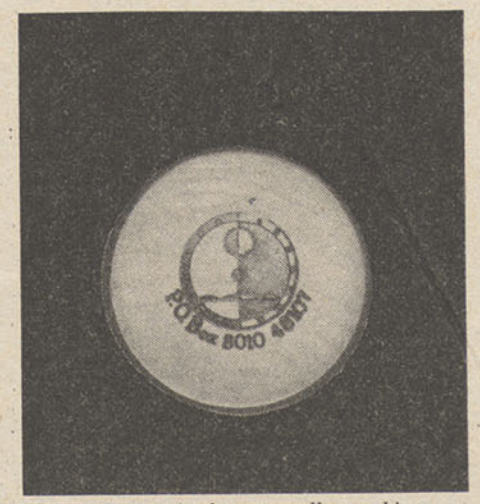
Four years ago, Bob Moustakas, then a vaguely discontented waiter at the Blind Pig, was shown a mysterious, lumpy cylinder of wood. "Do you know what this is?" asked the woodworker Jerry Hosier. "I was going to make a candleholder out of the thing when I realized it already *is* something." Moustakas was mystified. But Hosier said he had decided the odd object must be a foot massager, meant to be used the way weary waiters sometimes roll a Coke bottle underfoot, easing their aching arches. Such gadgets have surfaced from time to time in Europe and the U.S.

The lumpy piece of wood intrigued Moustakas. At 32, he was a man looking for a future, a footloose survivor of four colleges, twenty years of odd jobs, Sixties radical politics and counterculture living. He had the easygoing image of a Santa Claus with a bushy red beard, but at heart he was also a hardworking perfectionist. While working at the Blind Pig, Moustakas had often been exhorted by his supportive boss, Jerry Del Guidice, "Start your own business! You can do it!" So Moustakas began to think about selling foot massagers.

Hosier turned out several experimental models on his lathe and the two men prevailed on acquaintances to roll their feet back and forth on one gnarled cylinder after another. The most effective design turned out to be a two-by-nine-inch model with eleven pointed, circular ridges that waked up the soles of the feet. A swollen midsection gave a great workout to the metatarsal arch. And a shiny black rubber O-ring at each end supplied good traction on wooden floor or carpet. "We'll call them 'Ped Treds,' " said Moustakas, but was convinced by friends that "Footsie Roller" was catchier.

Moustakas paid a woodworking shop to turn out 500 rollers just in time for the Art Fair of 1977. Sales were promising, and he ordered an even bigger batch for Christmas. Moustakas and his wife, Nancy, packaged the massagers on the kitchen table of their Whitmore Lake farmhouse and distributed them to area merchants like Hertler's and Applerose. It was a perfect small gift item —compact, friendly, priced under ten dollars, an attractive little artifact in its own right. Christmas sales were even better than at the Art Fair, and by the end of the holiday season, Moustakas suspected he had found his business.

Today, Moustakas' Natural Energies company sells tens of thousands of Footsie Rollers from coast to coast and overseas. The massagers are manufactured in the western part of the state by meticulous Dutch workers who are undaunted by the roller's difficult pointed ridges. In his Hillsdale-area "Ozone" workshop Jerry Hosier and Tim Smith apply Chinese tung nut oil, giving the cherry wood a warm red-brown sheen. They slip on the two O-ring tires and burn a mailing address and logo in one end. In Ann Arbor, Moustakas handles orders and ads along with employees Chris Timmanns and Mary Goyer at his company headquarters, a gaudy coral-painted house near the corner of Broadway and Plymouth.



Natural Energies logo woodburned into the end of a Footsie Roller

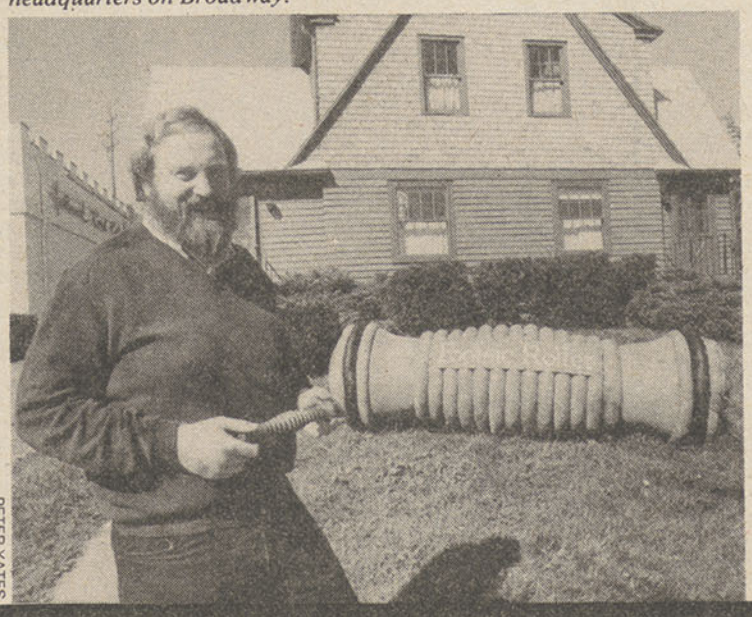
Californians buy over half of Moustakas' output. New York is his second biggest market. The product's appeal is rapidly expanding among foot weary runners, hikers, skiers, waiters, and salespeople. Secretaries conceal foot rollers beneath their desks. Chiropractors and yoga teachers are prime dealers, as are stores selling shoes, sporting goods, and health food.

Some devotees believe the foot roller unblocks the flow of natural healing energies said to be coursing from scalp to sole except when trapped in an ailing joint or organ. Some pleased customers attribute improved health to the roller. Although Moustakas avoids such claims, until last year he included an eye catching, foot-shaped "reflexology" chart with each roller, showing spots where extra stimulation would—according to believers—clear the sinuses (toes), or calm a touchy stomach (the ball of the foot), or quiet a twinging sciatic nerve (the heel). "The chart provided information without an endorsement," says Moustakas. "My goal is to make people's feet feel good. The Footsie Roller is an exercise device, not a medical device." But the Food and Drug Administration didn't see things that way. They complained—just before the Christmas of 1979—that the chart made the massager "a medical device." They hit Moustakas with what he sees as the ultimate Catch 22 reproof: "This product does not contain adequate directions for its use, since none can be written." The removal of the chart mollified the Feds, though it may have robbed customers of a bit of fun and experimentation.

The only other major threat to Moustakas' burgeoning business came in a squabble with three Canadian chiropractors. They were selling a vaguely similar device called "The Tootsie Roller" and demanded that Moustakas change his product's name. After thousands of dollars in attorney's fees, Moustakas suddenly received a warning letter from yet a third party—The Tootsie Roll Candy Company. They demanded that he stop using *their* name. "You've got me confused with someone else," Moustakas replied, helpfully supplying the address of his Canadian competitors. Within a month he stopped hearing from the Toronto trio, and the candymakers as well.

Just as Jerry Hosier's lumpy wooden cylinder once mystified Moustakas, a Footsie Roller recently stumped another chance owner. A puzzled New York man stuck the device in a Xerox machine and sent the picture to Moustakas in care of the address branded in one end. On the margin of the Xerox was scrawled the plaintive query: "What is this?"

Bob Moustakas poses with normal-size Footsie Roller and inflatable promotional-size Footsie Roller in front of Footsie Roller world headquarters on Broadway.



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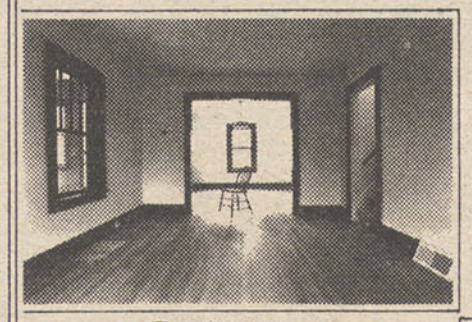

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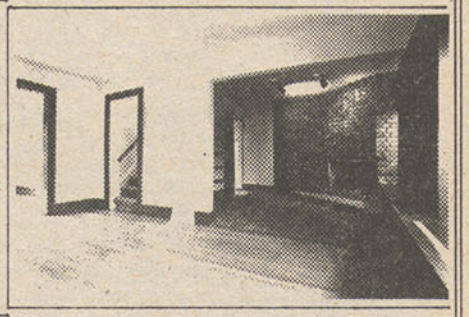

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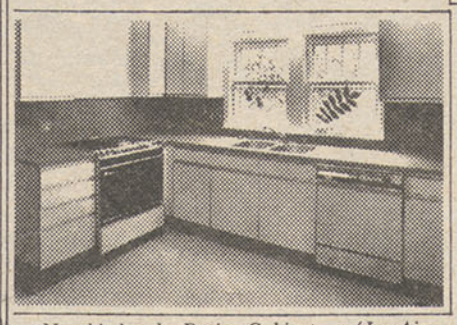

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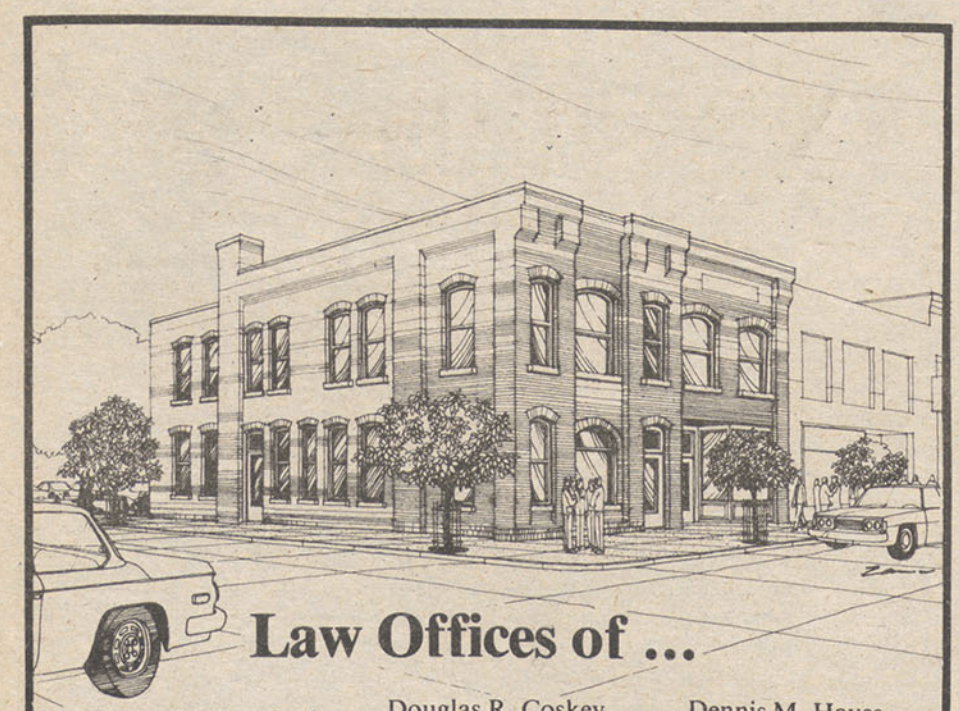

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Fred Dittmer:

65 years with bees

Ann Arbor's resident apiarist is gradually retiring from beekeeping. "It's too much work," says Fred Dittmer, 79, his tan hands gnarled by arthritis. "I want to be able to come and go as I please."

It is difficult to see the Dittmer Apiaries through the thick line of trees along Scio Church Road just west of South Main. And that's how it should be, according to Dittmer, a small, private man. "The less people know about your business, the better," he says. Dittmer's two German shepherd watchdogs, known as "the boys," also keep uninvited guests to a minimum.

Dittmer Apiaries has basically been a one-man operation for the last 45 years, though it has never been Fred Dittmer's full-time job. He has been a streetcar conductor, an inspector at the Willow Run Bomber Plant, and a used car dealer (working out of his garage). He describes himself, in his slight German accent, as a "jack-of-all-trades." A neighbor in his native rural Iowa introduced him to beekeeping back in 1915, when he was 14 years old, and that has been his real love ever since.

"I've always been an independent sort of a cuss," says Dittmer, with a smile that comes easily once he gets to know you. And his honey business has given him added independence through the years. "I traded honey for groceries during the Depression," he remembers. Today his business helps pay the taxes that he otherwise couldn't afford.

Dittmer's interest in bees has also led to some interesting correspondence. After he left a gift of honey for Henry Ford, they exchanged letters for a few years. Dittmer also corresponded in the thirties with a Soviet beekeeper-professor living in the White Caucasus Mountains in the U.S.S.R. The professor had access to a unique strain of long-tongued bees, the only ones that can pollinate red clover. According to Dittmer, the Stalin era prevented him from ever getting some of those bees. In 1934 the Depression forced Dittmer to produce honey on a commercial basis. Soon afterwards he moved from Ohio and established permanent residence in Ann Arbor.

Voice vibrations are what attract bees to people, claims Dittmer. Through your voice the bees can sense if you are afraid. When he used to work five "outyards" (beehives away from the beekeeper's residence), he could expect to get at least 100 stings a day. His secret in dealing with bee stings is to *scrape* the stinger off immediately (not pick it out), which prevents the barbs on the stinger from releasing much poison. The poison is what causes itching and swelling.

As a local bee expert, Dittmer still gets many calls from people with bee problems. A particularly unusual case developed, he recalls, when a woman tried to scare off a swarm of bees by throwing gravel at them. By chance, out of hundreds of bees, the queen was killed. The queen's disappearance panicked the bees, and they began frantically circling the house looking for her. Dittmer had to find another queen, and then, using the attraction of honey and a new queen, he had to lure the bees away from the house and a very frightened woman.

Dittmer Apiaries specializes in natural (unprocessed) honey that is only sold wholesale. Dittmer's has supplied many of Ann Arbor's small, independent stores over the years. What is his secret to successful beekeeping? Fred Dittmer claims, "I just do the right thing at the right time, then nature takes over."

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When stung, Dittmer scrapes the stinger out immediately, which prevents the stinger's barbs from releasing much poison.

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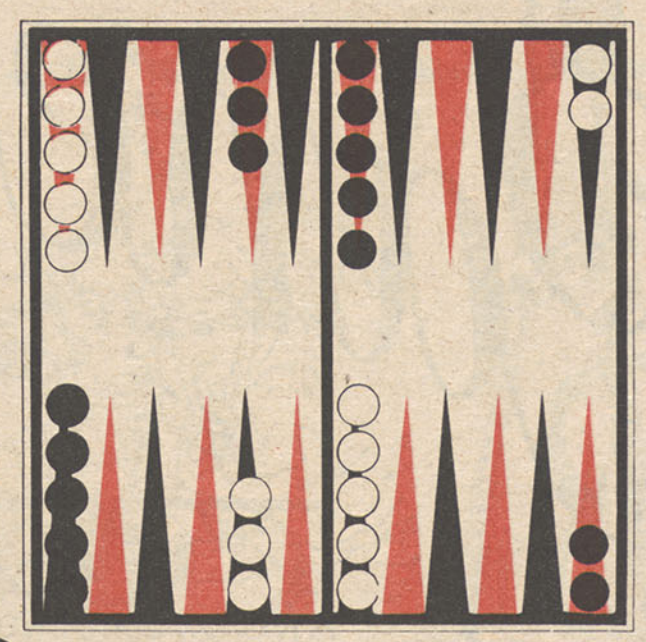

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CREATIVE TATTOO

inside the ashram

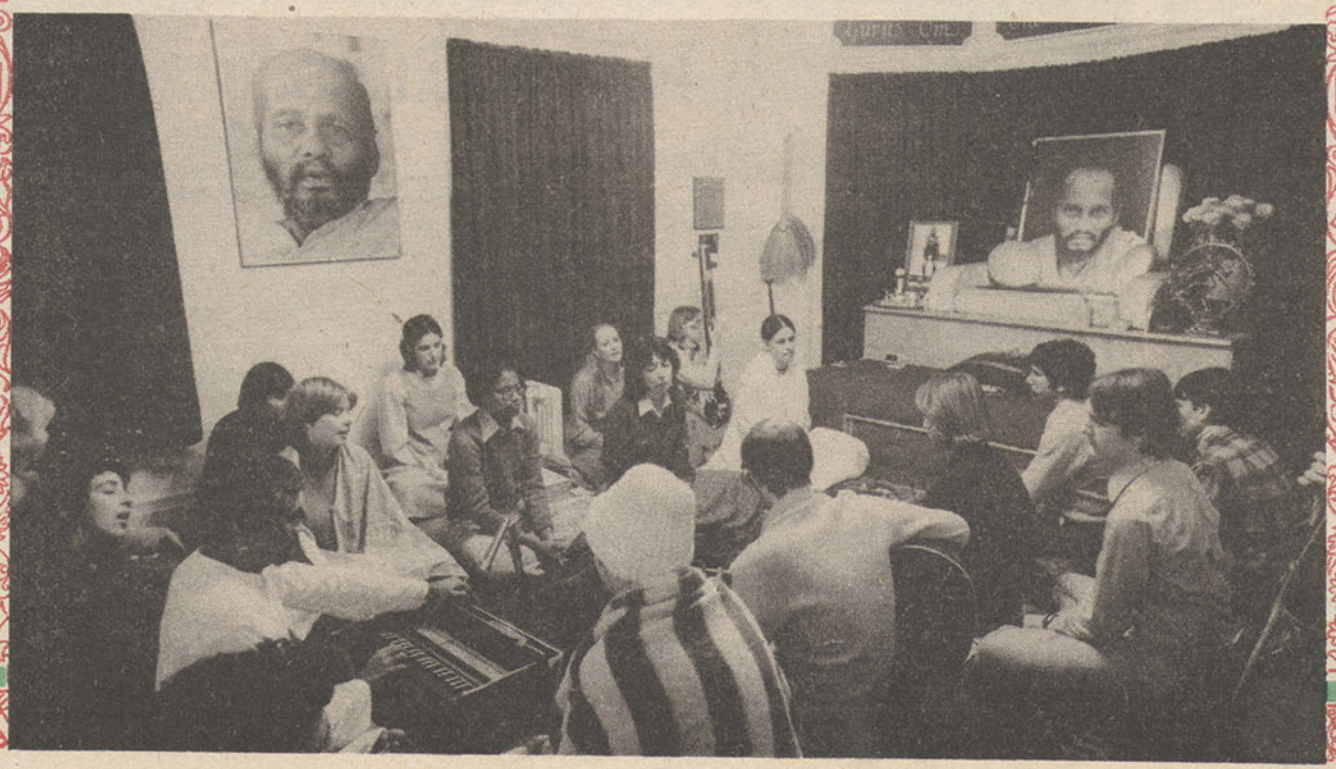
There's been a new wave of religious activity during the past decade — a change toward more tight-knit, more intensely spiritual communities. The Siddha Yoga Dham Ashram is a case in point.

By ANNE REMLEY

It is 5:45 a.m. on a frosty October morning. The sky over Ann Arbor is black and filled with stars. The traffic lights on Main Street blink on and off. City Hall is dark except for a low gleam by the police desk. A brilliant blue-white planet flashes above the dormitories on Observatory Hill. On Washtenaw, fraternity houses loom out of the dark, interspersed with the ample, tree-filled lawns of churches—the First Presbyterian, the Lutheran chapel.

Off Washtenaw on Baldwin Street stand substantial homes of frame and brick. A light shines above the side door of one—the second house on the right, a white frame residence with a wide front porch. As the door opens, the nighttime frost and silence melt into the warmth of a friendly back room where a group of people are chattimg amiably, ladling themselves cups of milky cinnamon tea from a streaming cauldron. Thirty pairs of shoes neatly line the low shelves just to the right of the door. The stocking-clad men and women appear to be conventional Ann Arborites, mostly in their twenties and thirties. They are dressed in simple sweaters, shawls, skirts, and slacks. In the distance, a horn sounds a single resonant note, and, putting down their empty cups, they move with an air of expectancy through a hallway and into a large, dim front room filled with a light scent of incense.

Along the left side of the long room, seventeen women seat themselves cross-legged on thick pads on the deep rust colored carpeting. The fourteen men settle on the



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right. The group faces the far end of the room, where a large color photograph of an orange-clad Indian Swami gazes at them intently. A raised, luminescent red spot glows mysteriously between his eyebrows. The photograph is couched in a legless golden velvet chair resting on a wide wooden platform. Alongside it are vases of flowers, a pair of leather sandals, an incense burner, and a little digital clock that blinks 6:15 a.m.

When the last person is seated, a man near the dais starts to pump the bellows of a small reed organ. Chords in a vaguely minor key sound softly, two long-necked stringed tambouras start to twang, and a slow, haunting song rises from the group. The men sing seven or eight long, intense, open syllables of resonant Sanskrit words, and the women sing them back, varying the melody subtly. "OM-Gu-ru-Ja-ya-Gur-ru" —a call and response that are repeated again and again. A guitar joins in, and then the gutty thump of a low Indian drum, picking up the tempo. The melody swells and lifts. At the sound of bell-like finger cymbals, the group begins to sing in unison at full voice. Backs sway rhythmically, faces fling from side to side, haloed by long hair whipping into space. Then, almost imperceptibly, the intensity slackens. Little by little the song ebbs away. It ends, and, for a moment, the group is silent. Then the little reed organ sounds a chord in a new key, and a new verse begins.

Pale blue books that rest before each singer reveal that the lengthy song is an ancient Sanskrit chant called the "Guru Gita" —the "Guru's Song": "Chaitanyam shanshratan shaantaan . . . Salutations to Lord Guru; he is Consciousness which is eternal, peaceful, stainless, and transcends the sky."

For an hour and a half the group sings, diminishing gradually in size as members leave. They touch their heads to the floor before they rise. At 7:45, the last chant dies away, and the remaining singers head outside into the dawn.

They head for breakfast, trailing down a path that leads through adjacent backyards to the old Rainbow People's Party house at 1520 Hill Street. The once-battered, three-story frame residence has been carefully restored outside and in. It houses the dining hall of the local Siddha Yoga community.

In a large, bright dining room with long tables topped by flowered plastic table cloths, the chanters are eating golden, fruity porridge. They talk quietly.

A slender, friendly man with a forthcoming air introduces himself as Cam Wilson or "Nirantar"—a name he says was given him by the man whose picture and gold velvet chair dominate the chanting hall. Wilson, 39, says the chair was used by Swami Muktananda of Ganeshpuri, India, when he visited the United States in the mid Seventies. The Swami is also called "Baba" (father) by his followers. He established the house on Baldwin Street as an Ashram, a residential and teaching center, during a two-week stay in Ann Arbor during 1974. It was the first Ashram in America dedicated to the Siddha Yoga approach to meditation, an ancient Indian tradition that has been passed on from one Indian master to another for over 5,000 years. Muktananda is the first guru in this line to teach the long-secret Siddha technique openly and to take it into the Western World in what he calls "a meditation revolution."

In one decade the Swami has attracted one hundred thousand U.S. followers, 150 of them in Ann Arbor. Wilson says thirty of these occupy four Ashram houses on Baldwin and Hill. They include an electronics engineer, a deputy sheriff, a hospital administrator, a doctor, a social worker, two nurses, two computer technicians, assorted clerks and students. There are two families with children. Each morning, noon, and evening they meditate and chant —the main practices of Siddha Yoga—with their community members and others who want to give their approach a try. The Ashram also offers vegetarian meals, free instruction in meditation, yoga classes, and evening informational programs.

Wilson first met Muktananda in 1975. He was in Oakland, California, on sabbatical leave from his biology professorship at Grand Valley State College in Western Michigan. On a busy Oakland sidewalk outside a lecture hall, Wilson unexpectedly encountered a small, anonymous Indian man and was jolted by a startling, mind-altering experience: "The world seemed to stand still—the traffic, the noise. My foot stopped in mid air. The man's hand froze on the auditorium door. Everything stopped while I stood there struggling against an overwhelming desire to fall on my knees. I resisted. The impulse seemed so bizarre and irrational. Finally I decided against it, and at that instant everything started up again—the traffic, the noise, the world."

Swami Maktananda. "By having transcended his own ego," says one follower, "He's become a kind of clear channel for God."

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But Wilson followed the Indian (who turned out to be Muktananda) into the lecture hall, and his life has never been the same since. After meditating with the guru that evening, he began to meditate daily. His teaching went better than it ever had before. He found himself getting up at 4 and going to bed at 9. "I was living like a monk, but I felt free, not confined. I felt released—into the truth of who I was and what I wanted to do." Wilson began to find he had new priorities. Two years later he resigned his once-cherished professorship, went to India to live near Muktananda, and finally came to the Ann Arbor Ashram, thinking he might take care of the garden. "But my teaching karma followed me," he grins. "I'm running classes in Siddha Yoga and Hatha Yoga and helping with our introductory programs."

A smiling figure in a fine white cotton sari approaches. She is the director of the Ashram, Mother Girija Saraswati, a slender woman of forty with a tranquil, steady gaze and an authoritative air. Her smooth, dark hair is pulled back in a bun from her even features and creamy skin. A red dot above the bridge of her nose reveals the location of the soul's inner eye, she explains.

Mother Girija takes us to her office across the hall, a simple but elegant room decorated in blue and white, with a glistening brocade sofa and a dark wooden desk. Here she prepares for numerous classes and speeches in Ann Arbor and around the country, counsels troubled residents of the Ashram community, and oversees Ashram ceremonial, fiscal, and housekeeping matters.

A native Ann Arborite, Mother Girija was once JoAn Moran, the daughter of Episcopalian parents who ran the Moran-Winchester appliance and radio repair shop on East Liberty. The family moved East during her childhood, and in a Massachusetts school the young girl learned a psalm that became a powerful theme in her life: "What is man that Thou art mindful of him?" Questing for the answer, she moved through college, the Peace Corps, a U-M masters in anthropology, and marriage to a fellow student. While digging up shards of ancient pottery in Mexico, she realized that she would not solve the mystery by reconstructing the material side of past cultures. Nor did the young couple's brief flirtation with mind-expanding drugs provide the answer. "I was looking for a deeper meaning in my life," she says.

Then the pair met Ram Dass—the former Richard Alpert. At Harvard during the Sixties he and Timothy Leary had experimented heavily with hallucinogenic drugs. Ram Dass told of meeting a guru who helped people achieve the expanded state of consciousness one found with LSD. He said people emerged from the experience transformed.

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The pair set out for India to find Muktananda. In his Bombay-area Ashram the charismatic guru guided them into meditation. The Siddha Yoga technique involves sitting comfortably, silently repeating the once-secret mantra, "Om Namah Shivaya" with each inhalation and exhalation, and bringing thoughts gently back to the mantra when they stray.

Mother Girija—a name bestowed by Muktananda—says that beyond the mantra, the special gift Siddha Yoga offers is the good offices of its guru in enabling people to meditate effortlessly. She says he does this—whether he is present or whether his aid is invoked from a distance—by awakening within people the energy of the cosmos—called Shakti. The release of Shakti is a powerful event, said to be similar to that experienced by charismatic Christians when they are filled with the Holy Spirit and speak with tongues. Related events are part of many religions, from the ecstacy of Hasidic Judaism to the Chi of Zen, the Ki of Martial Arts, the joyful movements of the Holy Rollers, or the trembling that once characterized Shakers and Quakers.

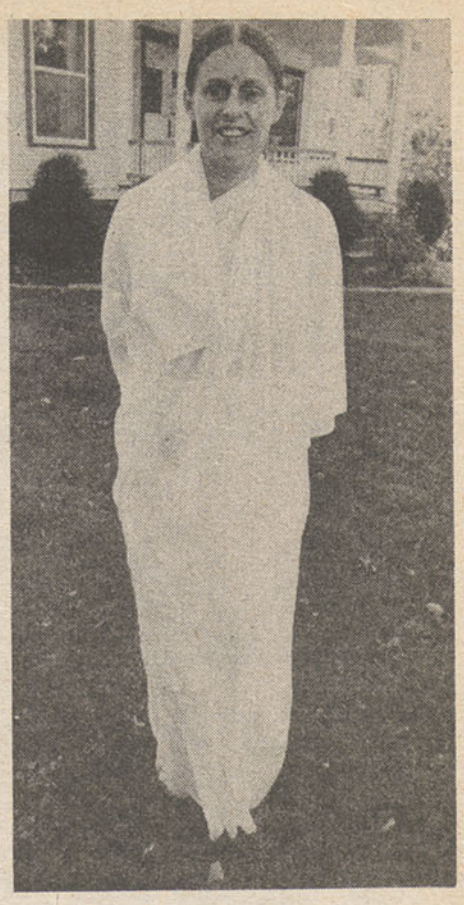
With Muktananda, Mother Girija first experienced the flow of cosmic energy within herself and felt she had found the answer to her question, "What is man?": Every person is part of God. Everything is part of one conscious, dynamic energy.

Siddha followers say that once the Shakti is released, it continues to expand with life-changing power for the rest of one's days. This has been the experience of Mother Girija. She had been tense and anxious, using cigarettes, alcohol, and tranquilizers to steady her nerves. These habits fell away easily, and she found herself continually re-energized by daily meditation and chanting. "I feel good and calm and centered all day. I feel happy, more productive. I am up from 4 a.m. to 10 p.m., and I don't even need a nap."

Mother Girija and her husband Shankar became apprentice teaching monks (Sannyasis). They dissolved their marriage, taking vows of celibacy. She says, "We believe that the whole purpose of our relationship was so we could expand in this way." After several years of living and touring with the guru, the couple was sent to start the Ann Arbor Ashram. Shankar, as Swami Shankarananda, now heads the center in Los Angeles. It is the Ashram where Swami Muktananda is spending the winter this year. This month Mother Girija, Nirantar (Cam Wilson), and seventeen other candidate Siddha monks will join Muktananda on the beach at Santa Monica in a three-day fire ceremony. It is the funeral of their worldly lives, and it culminates on November 7 with a purifying dip in the Pacific, new names for each, final vows, and the donning of the orange robes of a Swami—a Siddha monk. Nirantar will be sent elsewhere, but Mother Girija expects to return to the Ann Arbor Ashram.

As the "Mother" of the local center, Girija has been guided in her duties by the "Father"—Baba Muktananda. Ashrams are hierarchical, not egalitarian or democratic institutions. The precepts of Siddha Yoga and the practices of daily life in its centers are decided by Swami Muktananda, based on his own religious and cultural traditions and on his intuition. He also receives advice from the Board of the non-profit SYDA Foundation, his institutional arm. "In Ann Arbor, we operate pretty much by consensus," says Mother Girija. Although she has the final say, she usually agrees with the Ashram's advisory committees. A committee member concurs, but admits that members rarely press where they see that little movement is possible. He says Siddha Yoga's goal is its members' growth, not the enervating docility demanded by cults. Mother Girija adds that the Ashram is also unlike cults in its openness. She says dissatisfied members are free to leave the group, and those who find Ashram life unpalatable choose to live elsewhere.

The local Ashram houses on Baldwin and Hill Streets give the impression of a microcosmic Eastern world transplanted into the West. Most of the current residents have taken Sanskrit names—Krishni, Indu, Suresh, Janardin. Chanting is in Sanskrit. Shoes are left at the door. Baba calls for early rising and sleeping, simple dress, simple hair styles. A few years back he favored buns for women's hair and saris, but they have now been abandoned as too Eastern. The work of cleaning and maintaining the



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Ashram—shared by residents—is seen as an opportunity to focus on a task and to perform a selfless service for God, the Guru, and the inner Self—"the God within." Housecleaning is so meticulous that the tops of pictures and door frames are kept dust-free even in basements and attics. Room inspections help residents aspire to order, cleanliness, simplicity, and fewer belongings. At mealtimes food is not wasted: it is part of God. Before preparing luncheon vegetables, three aproned "choppers" gather in the kitchen before a picture of Baba to light a stick of incense, sing, and touch their foreheads to the floor—heart symbolically higher than the mind. In each room little shrines for such practices are attached to walls. Narrow shelves hold an incense burner, a picture of Baba, the guru's sandals, flowers, shells, and a tiny black statue of Nityananda, the guru who passed

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(left) The Ashram's Mother Girija Saraswati, a native Ann Arborite who this month becomes a Swami. (right) U-M Psychology Professor Dick Mann. Mann devotes five hours a day to Ashram ceremonies. "What used to be my days fit in nicely between chants," he says.

Siddha leadership to Muktananda, just as it had come to him from the distant past.

The vision of Muktananda helps the Ashram dweller maintain a spiritual orientation. Wherever one goes in the four Ashram houses, the thought of Baba and Shakti urges itself upon the mind. Photographs of the guru are on the four walls of most rooms, in kitchens, bathrooms, stairwells, hallways. Baba is shown smiling or pensive, wearing a wide variety of hats, particularly ski caps of all descriptions. Apparently cosmic consciousness does not impede his enjoyment of funny headgear. Muktananda sees playfulness as a deep part of reality, according to an Ashram resident. He views creation as "the play of God," and his autobiography is called *The Play of Consciousness.*

A vivid description of Muktananda "holding court" in California is provided by nationally known writer and Siddha devotee Sally Kempton:

"There were many people in the room, and most of them were standing, lined up in a swaying row, carrying fruits and flowers. Muktananda sat on a golden chair. He was crosslegged, dressed in a thin, sleeveless orange garment, wearing dark sunglasses and a red ski cap and an expression on his face that seemed at once impish and stern. At first glance, he looked like a jazz musician. At second glance, he looked like a king. He held a long wand of peacock feathers in his upraised hand, with which he kept swatting the people who came to lay their presents at his feet . . . Muktananda seemed friendly, not at all remote. He was leaning back in his chair answering questions with half-closed eyes, as though none of it were a very big deal. He seemed the least spaced-out person in the room, a practical solid presence."

Recently the guru has begun to phase out The peacock plumes and has switched to a more Western-style wicker chair.

In these sessions, Muktananda is sometimes given symbols of addiction—cartons of cigarettes, bottles of whiskey. Many stories are told of people who never indulge such habits again after leaving his presence. Many of those who visit the Swami also report that they experience incredible coincidences, see visions of the cosmos, or notice blue electricity coursing up the guru's arm.

Such mystical claims may stir skepticism in some Westerners. Others may be uneasy at the guru's hierarchical organization or may wonder if repetitive rituals, beautiful music, mantras, and tranquility may lull the Swami's followers into such a spiritual focus that they have little drive left to tackle the urgent problems of society or to savor the outer world and human individuality.

The guru's followers, however, believe their course is a good one. They say Muktananda is a highly intelligent and learned man, the kind of insightful teacher whose inspiration fills a deep human need. They report that he is well respected in his native land. He spent many rigorous, isolated years in spiritual struggle before he attained "enlightenment"—a rare human state of continual communion with God. Jesus also was such a "perfected being"—a Siddha, they say. Enlightenment enables Muktananda to awaken the awareness of God in others. His skill at this role, his love, and his energy convince Muktananda's followers that he is no pop guru but the genuine article in a needful world.

Dick Mann, U-M professor of psychology, is one of Muktananda's admirers. "He's not trying for anything," says Mann. "He doesn't need his followers, and he won't use them. He'd not miss it if his own guru told him tomorrow to go into a cave somewhere for the rest of his life. He's supremely contented within himself."

Mann, 47, is a likeable man, serious but friendly, with dark hair and eyes, dressed informally in a checked shirt, dark slacks, and a sweater. He has been highly regarded as a teacher by U-M psychology students since he joined the faculty in 1964. Mann helped to organize campus teach-ins, nonviolent civil rights demonstrations and the anti-war Vietnam Summer in 1967. He helped start the U-M's Project Outreach program in which students participate in community projects "to learn from the world as well as the textbook," as Mann puts it. Religious life has long appealed to Mann. He considered seminary during his own college days and was a Sunday School teacher at St. Andrew's Episcopal Church. The fact that such a steady and esteemed member of local academic, religious, and activist sets has become a devotee of Siddha Yoga indicates the Swami's power and appeal.

Mann met Muktananda during his 1974 visit to Ann Arbor and was deeply affected by the encounter. "Every moment up to that moment it seemed like a beautiful but relative world. He proved the absolute." Mann recalls the weeks that followed: "With no sense of embarking on a huge commitment, I underwent a transformation—night by night, decision by decision." Mann recalls that he and his wife Jean, a U-M psychology lecturer, would say to each other, "What'd be more interesting to do tonight—go to the Ashram or stay home?" Each evening they went back to join the chanting and meditation. "What I liked about it," says Mann, "was the clarity and power it had to put me in an exhilarated and peaceful space. I became more clear about myself, more willing to risk being what I really was."

Mann believes Muktananda is able to awaken such deep knowledge in people who visit him. Says Mann, "By having transcended his own ego he's become a kind of clear channel—for God, you could say, or for each person's inner Self and spirit.

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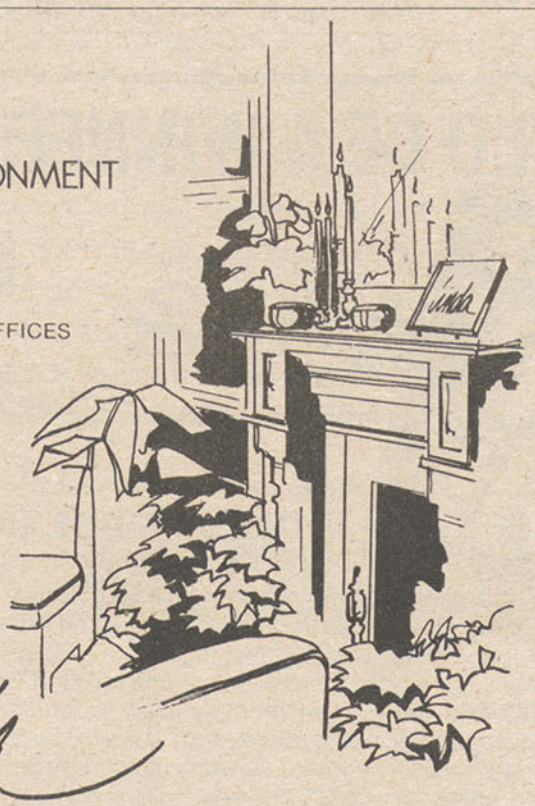

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As a psychologist, Mann was fascinated one day to observe a line of people passing by Muktananda. "He was twenty different ways with twenty people. Each person got what they needed. Even in a moment's contact he informed them of their own inner voices, voices that they couldn't hear themselves. I saw all twenty people begin to feel, to act, to grow—as if they'd just met themselves."

After such an experience, "You're so darned grateful to him," says Mann. He explains that this is the reason for the centrality of Muktananda in the lives of Siddha practitioners, the reason for his ever-present photographs, for the bowing before a picture in a golden chair. Mann says "outsiders" generally tend to attribute "shabby" motivations to such religious practices, attributing them to habit, fear, or belief in magic. But he says the pictures of Muktananda reflect "unceasing attention to God and gratitude and joy."

The Manns now attend Ashram programs nearly five hours every day, seven days a week. They reach the Ashram at 5 a.m. for meditation, followed by the Guru Gita chant, which ends at 7:45. They usually make the half hour noon chant and rarely miss the evening program from 8 to 9:30. "What used to be the days fit in nicely between chants," he says. "There's a kind of rhythmic regularity that I appreciate. I don't feel the least bit burdened." A direct path leads to the back door of the Ashram from the Cambridge Street house the Manns purchased four years ago to make participation easier.

Of necessity, bedtime soon follows the last chant. So evening social life has largely disappeared: "We've stopped all the crazy, boring, anxiety-producing things we did—the cocktail parties, the late-night talking and talking." In retrospect, says Mann, "The sense of being in a community was what we were after. Unexpectedly, it came into being in this spiritual circle—a refreshing group where there is no pressure for uniformity. We don't even know what the others think about important issues." This is a far cry from Mann's days of radical politics.

On the job, Mann finds his teaching more satisfying than before. For the first time he really enjoys lecturing to large groups of 60 to 80 students. He teaches "Psychology and Religion" and "Modern Religious Thought," with his wife. Mann has turned away from his former focus "on individual differences—on the isolated, rational, verbal, ego-level individual." Now he looks at "universals and commonalities" among people. Mann says individuals become "puppets of the ego—with its impulses, concepts, self-definitions, roles, and masks." Shedding the ego feels at first like the surrender of some freedom, but Mann believes one only loses things that are "pretentious, foolish, and narrow. To be free of the ego is glorious." Mann is participating in the birth of a new field, Transpersonal Psychology, that sees the goal of human development as the realization of the Self beyond the ego, the Self that says, "I *am*," not "I'm *this*,"—a concept of Eastern religions and Jung.

Mann is researching the lives of saints who went beyond "the limited world of reason, mind, and thinking" in seeking God.

The startling vision of Eastern practice plunked into the Midwest "was an obstacle for us," says Mann. "And it will be for others. You have to give it a try. It takes a certain amount of surrender. But," he adds with some vehemence; "we're not doing it because we're interested in being bizarre people chanting Sanskrit. These verses are incredible teachings." The daily morning chant, the Guru Gita (the "Guru's Song") is a "refined set of teachings and understandings a thousand years old," he says. "I feel connected with tradition and also with myself. It reminds me of all the times in my life I've chanted the Guru Gita. And," reflects Mann, "the Guru Gita doesn't feel particularly Hindu. You could find Christ in it as well. It's a way to know God, to transform oneself, to know heaven on earth. The perennial philosophy is in it—East, West, North, South, modern, ancient. It's all the same in the core, whether it's Buddhist, Hindu, or Christian."

Mann says, "I still feel the Christian tradition and metaphor is part of me. It's not that I say this one is better. It's not a question of 'one true path.' It's not like some vast religious tennis tournament where Christianity, say, beats Islam in the finals. We are an army of seekers moving down parallel roads. It's great and wonderful that we're doing what we're doing." □

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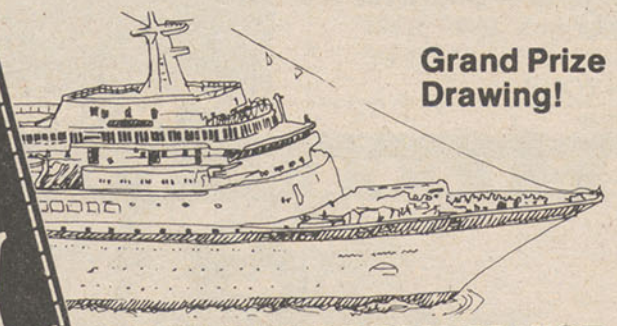

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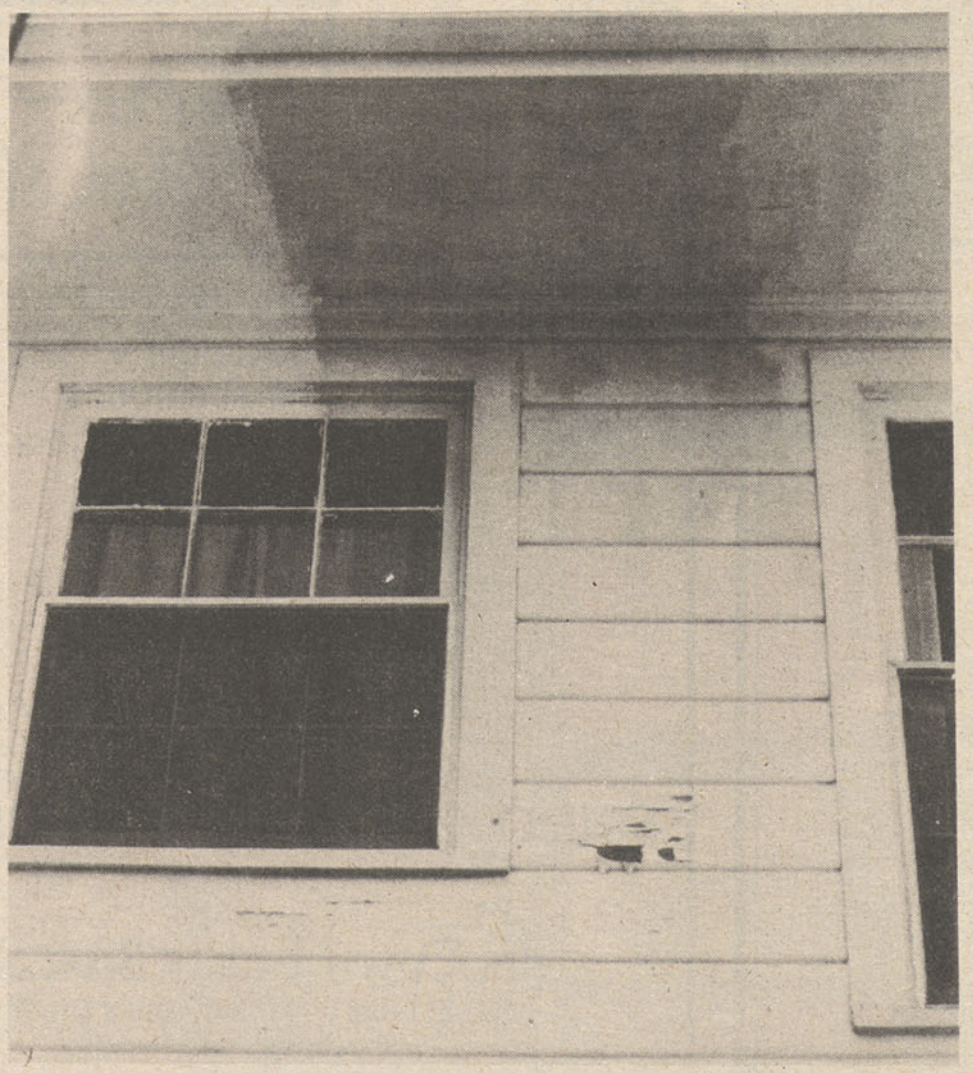

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Christian Gauss's Ann Arbor

An evocative picture of life among Ann Arbor's German immigrants in the 1880s.

Clockwise, from upper left: 1) 1898 edition of Hausfreund und Post; *U-M souvenir book with University Hall. 2) Some books by Christian Gauss. 3) 18th-century boxwood flute; Rehbock horns; panorama of Ann Arbor circa 1875. 4) West Liberty Street on German-American Day, circa 1880; Swabian beer stein and German stoneware cider pitcher. 5) Late 19th-century oil lamp like the one Mrs. Gauss was happy to have replaced. 9) Center top. Mid-19th century map of South Germany. 7) Center bottom. Portrait of Christian Gauss.*

Christian Gauss — long-beloved Dean of Students at Princeton, mentor to Scott Fitzgerald and Edmund Wilson, Romance languages scholar and humanist, a founder of The American Scholar *— was a baker's son who grew up on the German west side of Ann Arbor. He was the only member of his immediate family even to attend college, graduating from the University of Michigan in 1898 and taking his M.A. in Romance Languages in 1899. Gauss's father's bakery, ultimately unsuccessful, was in a two-story frame house on Liberty at Ashley, where Crow Quill Graphics is today. (Another branch of the family prospered in the bakery business; their bakery continued into recent times.)*

Born in 1878, Christian Gauss grew up in an atmosphere very much like that in countless country towns in the Middle West. Though physically near the university, socially his world was far removed. Most of his boyhood friends quit school and went to work after they were confirmed at 14. Gauss described his origins in his fragmentary and unfinished autobiography. Pieced together after his death in 1951, it was published as the first part of The Papers of Christian Gauss, *edited by his daughter, Katherine Gauss Jackson along with Hiram Haydn and published by Random House in 1957.*

Dean Gauss's counseling influenced generations of Princeton students, whom he tended to see when problems arose. The prestigious Gauss Lectures at Princeton were named to honor him. Gauss's special combination of common sense and a broad love of culture had a much wider sphere of influence in his editorial work with The American Scholar *and his popular articles in the* Saturday Evening Post *and* Ladies' Home Journal.

People of simple origins frequently tend to disavow them when they move in higher circles. Such was apparently not the case with Gauss. Marjorie Nicolson, his colleague on The American Scholar *and a professor of English at Columbia, studied at Michigan a few years behind him. She wrote of him in* The American Scholar *in 1948:*

> *He was to spend most of his life at Princeton, but that more elegant, aristocratic, wealthy Eastern university never took from Christian Gauss certain homespun qualities he still has, that I like to think typically "Michigan"—simplicity, straightforwardness, lack of ostentation and display, democracy. Money, family, "Social position," never meant anything to us at Michigan. None of us had them. None of us missed them.*

Ann Arbor nestles in the bend of the Huron River where the stream had worn its way through hills higher than are common in southern Michigan. For a time the earliest settlers seemed uncertain which side was the more suitable and the settlements started to climb the hills on either bank. When, in 1838, the state chose Ann Arbor as the site of its university, it set apart as its campus a level site at some distance from the river on the right bank. The village decided to become a college town and to extend itself in the direction of the campus which it now surrounds.

To me and the friends of my boyhood the college was still on the outskirts of town. We were the sons of German immigrants, skilled artisans or small shopkeepers. In their families abroad it was exceedingly rare to have a member attend the university. The schools of Württemberg [the south German principality from which most of Ann Arbor's Germans had emigrated] were not secularized and provided the fundamental training, not in three R's, but four. Religion was included among them. In the eyes

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of our parents, particularly our mothers, this was quite as important as reading, 'riting and and 'rithmetic. Perhaps once in a thousand instances, when a youth proved himself unusually devout and studious and gave clear indications of a calling to the Christian ministry, his teachers and village congregation would find a way to send him on to the University of Tübingen where he would study theology. It was not regarded by them as within the normal range of probabilities that any of us should later go to such strictly secular colleges as our state universities, which had no theological faculties and offered no instruction in religion. As twentieth-century Americans may find this difficult to understand, I can only add here that not a single one of my youthful playmates was to enter the university in my college class. None of my three brothers ever considered that it was a possibility open to him. Neither had I. It was only after a particular unhappy event [*Despite every effort to learn from older members of the family an explanation of this, no one seems to have any sure idea of what the "event" was.*] that I was forced to consider it and depart from what were the recognized stages in my generation's preparation for life.

My father was born in Württemberg in the small village of Köyh, the eldest son of that village's most prominent and well-to-do citizen. My grandfather was the owner of the central and most important inn, The Lion. He was also in charge of the town's post office and telegraph station which was located in The Lion and he thus stood on a lower rung of the ladder of Württemberg's officialdom. At that time Württemberg was still a relatively independent principality in the German Zollverein (confederation) with a king, an aristocracy and government of its own. The king of Württemberg had not responded with any enthusiasm to the liberal movement of 1848 and my father had therefore grown up in what might be called the twilight of the medieval feudal regime. My grandfather had expected his eldest son to succeed him as proprietor of The Lion and it was for that reason that, after my father had finished the schooling which Köyh could offer, my grandfather sent him to the rather swank and cosmopolitan town of Heidelberg to learn the baker's trade, which would later be useful to him as host of The Lion.

The easy circumstances of my grandfather had made it possible for him to provide private instruction in music for his oldest and favorite. My father had a decided gift and love for music. As The Lion possessed a *klavier* (piano), he was for a young man of his years an accomplished performer on this instrument, as well as on the flute and accordion, before he left for Heidelberg. The life of a German apprentice was a hard one and the years of his apprenticeship were lean years, for when a young lad of about fourteen wished to learn a trade, particularly under a good master, the boy's family paid the master a certain sum and in addition to his instruction he provided only the apprentice's keep. His living quarters were usually a cot in an unheated room with other apprentices and the food only enough to sustain life. My father learned his trade well and was spared many of the usual rigors of apprenticeship. My grandfather provided him with sufficient funds so that he could continue his music, at least to a limited degree, and it was while he was at Heidelberg that he bought a richly toned boxwood flute in what must have been the original eighteenth-century case, which had been the property of Baron von Tessing. The barrel was demountable and when not in use was kept in this case. The joints were wound with a thin layer of linen thread and whenever the flute had not been used, my father would wet his finger with oil of lavender and dampen the threading. The rich scent of lavender, the golden color of the boxwood, its aristocratic history and its full, mellow tones gave that flute so deep a fascination for me that as a boy without instruction I was drawn irresistibly to learn to play it. Though I was later to lose what little profiency I acquired and indeed to lose entirely my interest in the flute, I mention it here as one instance of a significant aspect of my life.

* * *

Though my father had a quick and violent temper, he also had a lively sense of humor and I often saw him moved to such laughter at an amusing story that the tears would roll down his cheeks. Nearly all of my father's friends had, like him, served time as European apprentices. It will be recalled that Rousseau tells in his *Confessions* of the expedients to which he was driven to get food enough when apprenticed to an engraver. Many of these stories had to do with the wiles by which apprentices outwitted their tight-fisted masters.

Although modified by their humorous flavor, these stories were expressions of the cruelties and hardships of the European system, which these men had so wisely left behind them, and through which in their happier new country their sons would not have to pass. A single example may help to make clearer the type of incident which these skilled artisans liked to tell, and to which I liked to listen. The good-natured

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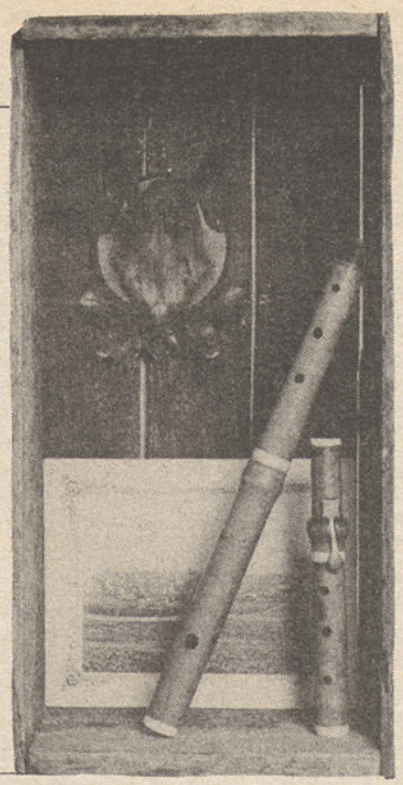

Rehbock horns (Bud Metzger); panorama of Ann Arbor viewed from the northwest circa 1875 (Michigan Historical Collections); 18th century boxwood flute (Glennis M. Stout).

upholsterer, Schmidt, who had a shop nearby, had served under a master with two other apprentices. The three of them slept in an unheated little room above the shop and the food given them was scanty. This was the harder for growing youths to take, since the master and his wife were prosperous and ate rather sumptuously. For their breakfast the wife served the boys a plate of thin meatless potato soup, for lunch the same with a piece of unbuttered rye bread. Schmidt never failed to give his master credit for having known his craft and used to insist that you could always tell any upholsterer who had learned his trade with him by his ears. The upper lobes of his own ears were too large, misshapen and stood out from his head. This, he would tell us, was the hallmark of all good upholsterers who had learned their trade with his particular master at Heilbronn. Schmidt's fellow apprentice and friend Hans had also come to America and lived in Detroit. Whenever he came to visit Schmidt, Schmidt would prove his point by pointing to Hans's ears which gave unmistakable evidence of having received the same treatment. The reason was simple. No apprentice was ever allowed to sit down. The master had one comfortable chair near the door in which he himself often sat and surveyed the working of his apprentices. Their working days were long and often had to be spent on their knees. The master frequently left his chair on errands of business or to satisfy his thirst at the tavern. The temptation of that inviting chair was irresistible to the cramped aprentices. The master always came back noiselessly, and when he found one of them in the chair, lifted him out by the ears!

* * *

My grandfather's expectation that his son would become his assistant and later successor as host of The Lion was to be disappointed. As master of his trade my father did return there from Heidelberg. But he was restless and unhappy. The principal reason for his restlessness was, oddly enough, to affect me when I appeared on this world's large stage some years later in far-off Michigan. It was to give me that one of my prejudices which I freely admit. My father hated Prussia and Prussianism. He was never able to regard Prussians as fully accredited members of our human fellowship. Swabians, Bavarians, Hessians, Saxons, Badensers recognized their kinship with one another and with the Germans of Austria. There was far less racial feeling then than there is now, so much less nationalistic consciousness, that in the first phases of my father's discontent he considered the possibility of moving to Strasbourg, then of course regarded as French. To him, however, the Prussians were aliens—and aggressively pretentious and sword-rattling aliens.

This general lack of sympathy for things Prussian which the more happy-go-lucky (*gemutlich*) South Germans for the most part had felt for generations was to become

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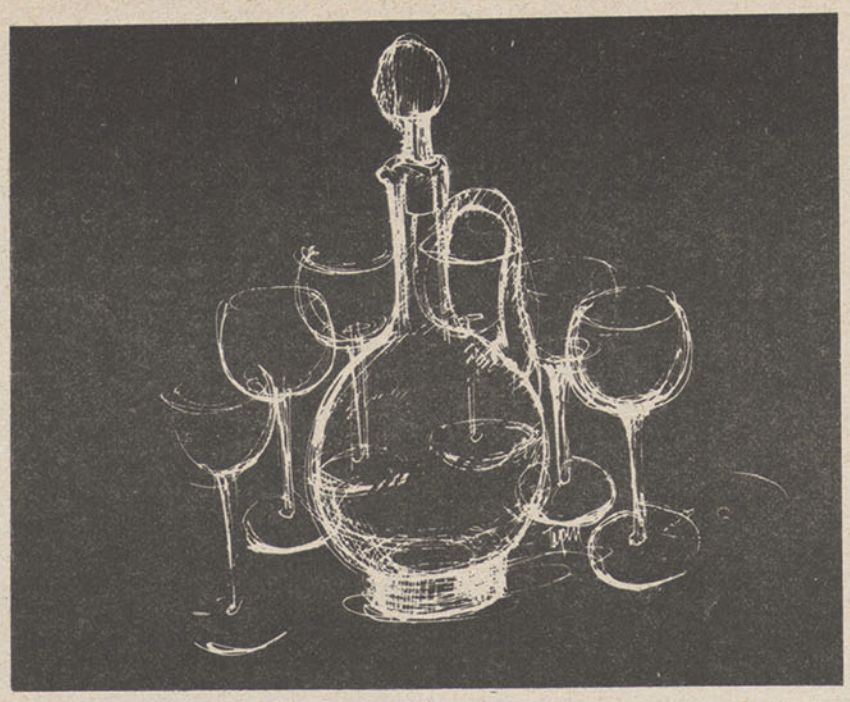

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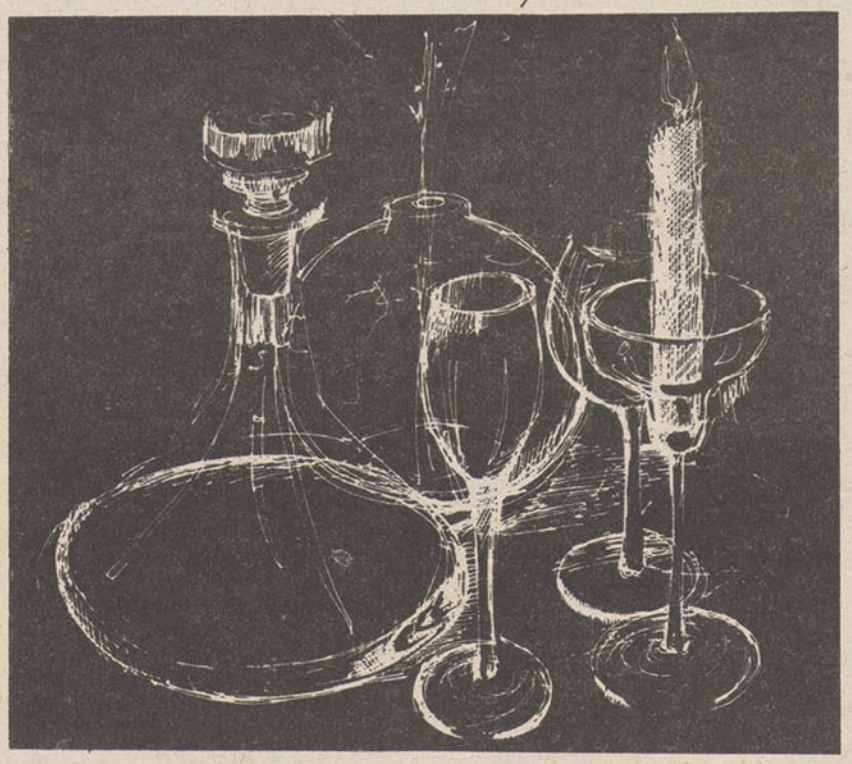

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an ineradicable animosity in my father's case. He was in no sense revolutionary. Born in the year of the abortive revolution of 1848, he was too young to have been touched by that upsurge of democratic feeling. That revolution had failed dismally for lack of popular leadership and through the opposition of the aristocracy and the ruling class. It had left in wide areas of South Germany the desire for a less feudal and more democratic form of government. The very first wave of South German immigrants to Ann Arbor had been disappointed '48ers. My father's generation belonged to a numerically much larger wave. Though a steady trickle of emigrants kept on coming to Michigan, it became a wave after 1866. Young men believed that democratic reforms were bound to come in with time. My father lost any such hope in the years of his apprenticeship. In a period of two years he had seen the Prussians start two wars, the first in '64 in alliance with Austria against Denmark, the second two years later against their former ally. The Prussians were militarists. Even in peace time they had long since introduced compulsory military service in their kingdom. This was not true of the South German states. After these two astutely planned and soundly and successfully conducted wars it was plain to my father which way the wind was blowing. He would no more expect a King of Prussia and his Iron Chancellor, the Prussian Junker Bismarck, to bring democratic reforms to Wurttemberg than we would expect the Russian Soviet's Politburo to bring them to us.

My father and his friends therefore clearly foresaw the impending Prussianization of the smaller German states. They were the displaced persons of an earlier stage in the coming triumph of nationalism. Their experience then and now makes them the most ardent champions of world democracy. Like our founders they had deeper reasons for believing in the inalienable rights of man. (We had not yet gone nationalistic, and imposed immigration quotas.) The idea of living under Prussian domination presented too dismal a prospect, and so my father in the late 1860s decided to come to the "land of the free." He was right. Wurttemberg, a defeated political entity, had ceased to exist by 1871 with the proclamation of the German Empire at Versailles. He never showed the slightest desire to return.

His otherwise promising youth had ended in self-exile, and his mature life began with an ineradicable sense of the defeat of his ideals. This was all the more galling since he had suffered this defeat at the hands of members of that race for whom he possessed an inherited dislike. Partly because of this early experience he was easily moved to emotional storms. Freedom was to him the heart of democracy and there was something of fanaticism and the complex in his love for it, since it was the other side of his hatred for Prussianism.

Some of this he passed on to his sons. The choice of Liberty Street for our home was the only confidence which he ever imparted to us. It was an obsession with him and he repeated the story often. He would explain that, by the time he had saved enough so that with a loan from a friend he could buy a home and site for his bakery, two places were for sale: one on Main Street which his financial backer favored as clearly the more desirable commercially, the other on Liberty. He had decided for the Liberty Street site and wanted us to know that he had made this cardinal decision so that all our lives we, his children, would have the satisfaction of knowing we had been born in *die Freiheitsstrasse,* on Liberty Street. I had heard this unique paternal confidence on where we had come to be born and live at a time when I had only the vaguest notion of what freedom and liberty involved. In their early years American children are not taught to invoke the concept of liberty. They are taught to obey the bewildering rules of family convenience and social convention.

When in our youth my brothers and I felt that our human rights had been violated by some bully and the balance of power reduced us to verbal retaliation we did not call our tyrant a son-of-a-bitch. We could avoid profanity and relieve our pent-up emotion far more effectively when we called him more simply, "You Prussian." The hurling of this insult was not, however, merely a personal satisfaction. In our South German community the fuller meaning and more penetrating quality of that epithet was quite generally understood.

END OF PART I

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Next Month: The Ann Arbor Gauss knew as an German immigrant's son in the 1880s.

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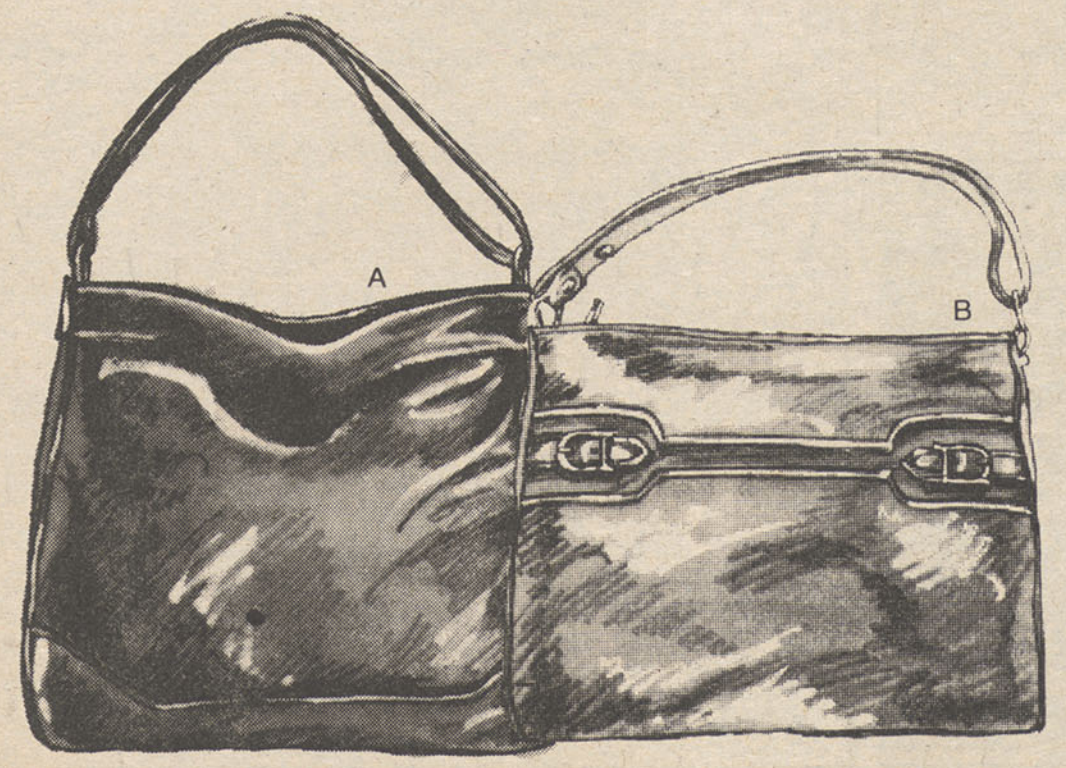

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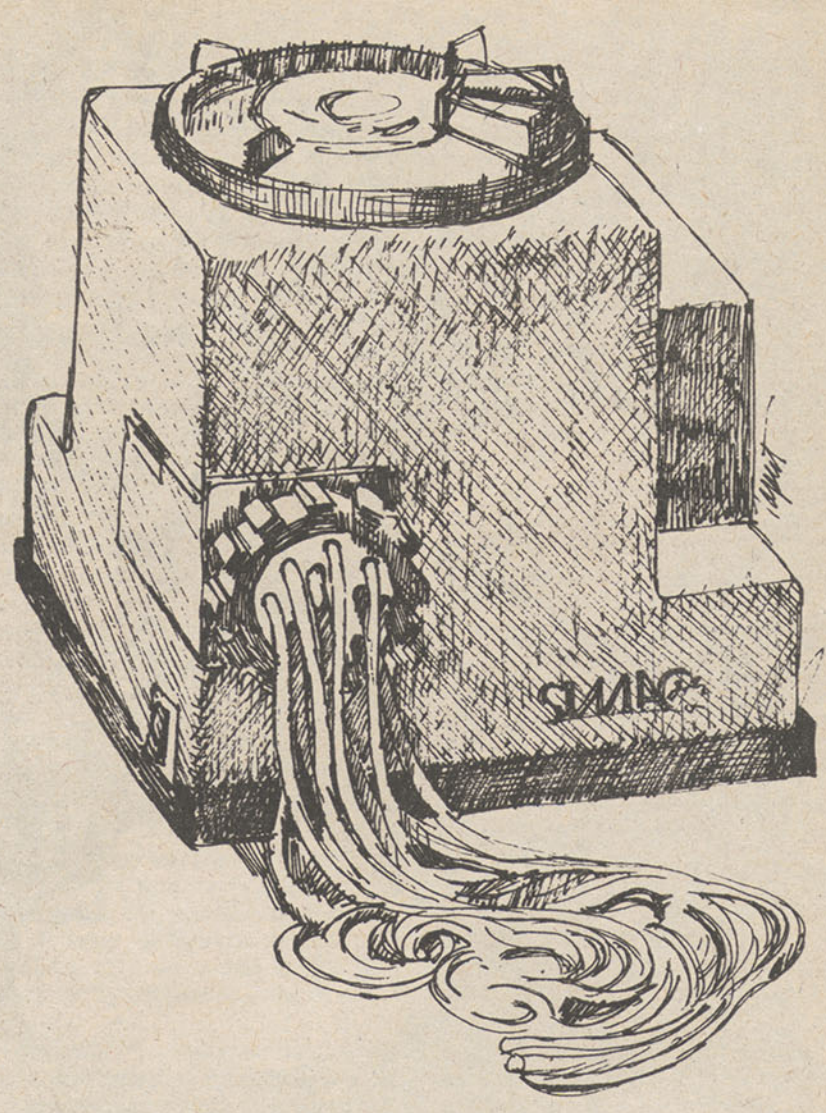

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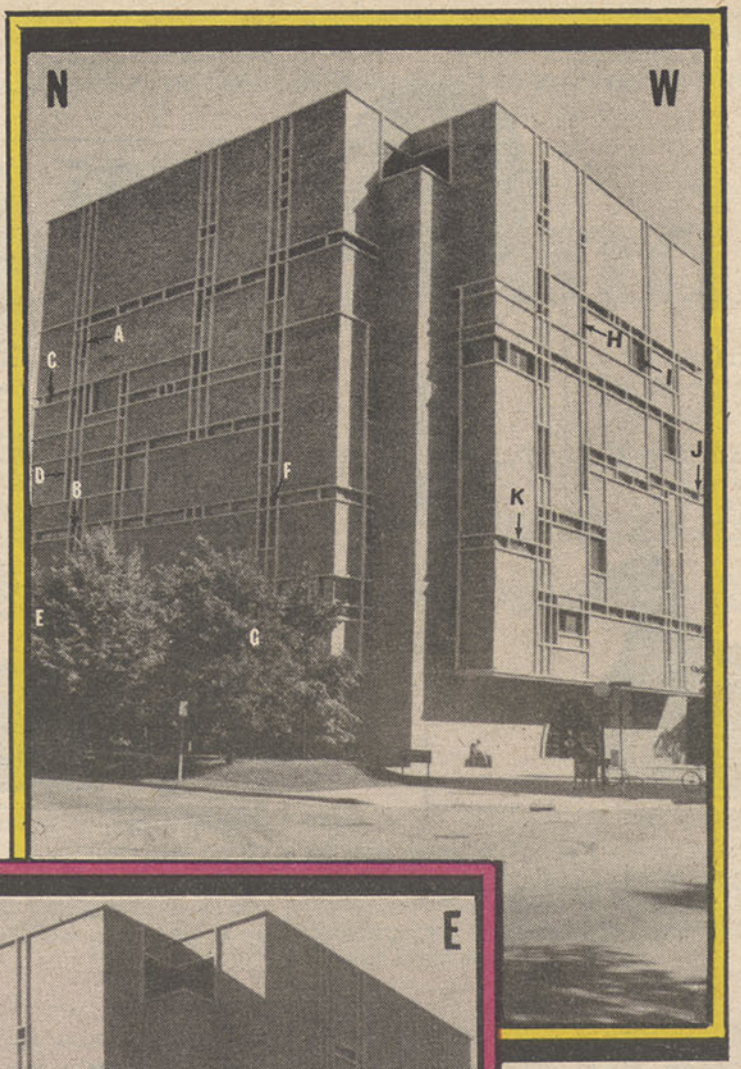

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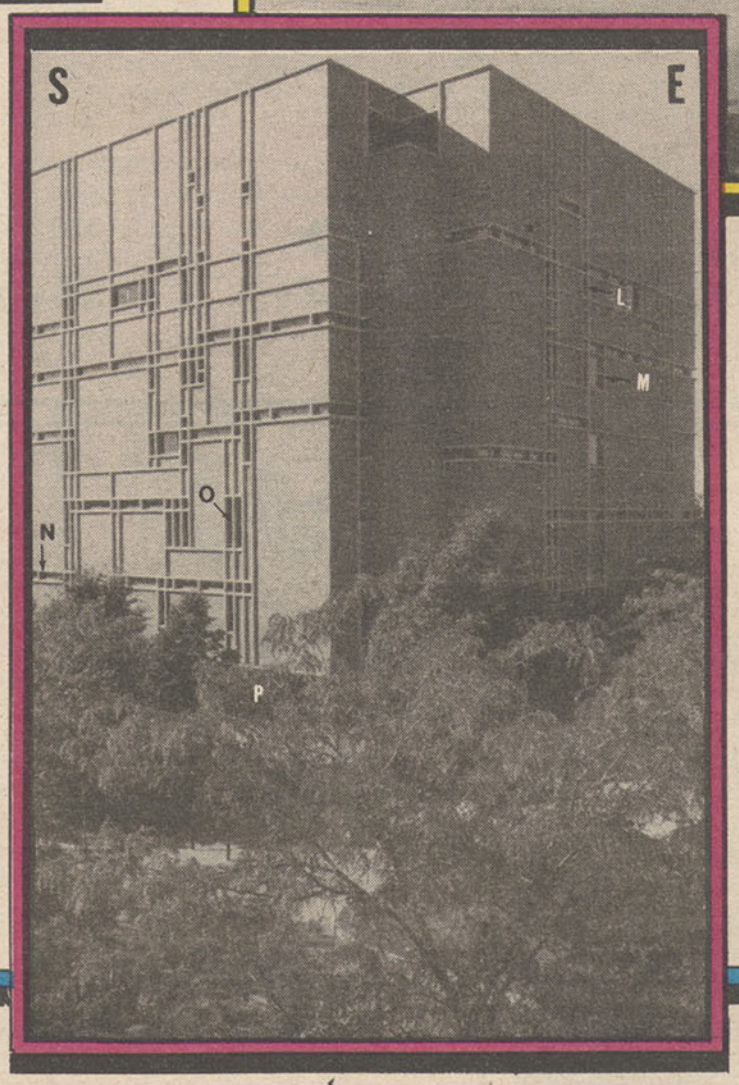

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BEHIND THE FORTRESS

When the U-M's Administration Building was completed in 1968, there was a good deal of speculation that its design was a direct response to the growing student uprisings of the late 1960s. The compact shape, the narrow guardhouse windows, the single thin corridor traversing the bottom floor—they all seemed to be details of a central design to make it as difficult as possible for hordes of angry students to occupy or otherwise harm the building which houses the university's top officials. Was security consciously designed into the building? For an answer we sought out the building's designer, Jack Lee of Alden Dow Associates in Midland, Michigan. Lee was only in his late twenties when he was assigned the project. He had been with Dow since 1962, having worked previously with Frank Lloyd Wright in Wisconsin and Arizona. Lee seemed surprised by our question. He told us a major design concept for the building was not security but accessibility, which accounts for why the Regents' meeting room and the President's office were put on the first and second stories.

We next asked Lee about another frequent comment about the building—that the unusual window pattern was inspired by the paintings of Mondrian. Lee again dispelled a myth, explaining, "The design of the building evolved from the problem of how to make everyone's office unique from one another in a typical highrise-type building. All the office spaces along the exterior walls in such buildings are usually pretty much all the same. Either you decide to go with all glass around the periphery of the building or you go with punched windows all in a row. We asked ourselves, 'How do we in a potentially very sterile highrise make everyone's office unique?' Then we considered the problem of sunlight, which is always a problem in a highrise when all four elevations are the same. The sun is always more severe on the south exposure, for example. With the west exposure, you get a very low sun into the building in the late afternoon. It's very difficult to control the sunlight when you build a glass band all the way around the building. So we decided to vary the size of the windows to provide unique office spaces and to vary the amount of window space on each side to control for the sun. Only after it was done did anyone begin to see the resemblance to Mondrian's work."

The exterior window pattern does in fact translate into distinct interior spaces. We discovered small windows at ceiling height and close to floors and large windows in the middle of hallways. Some of the windows are so small, in fact, that for three years one remained undiscovered behind a file cabinet. □

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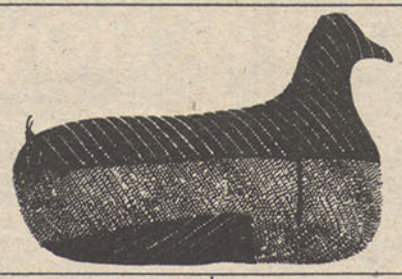

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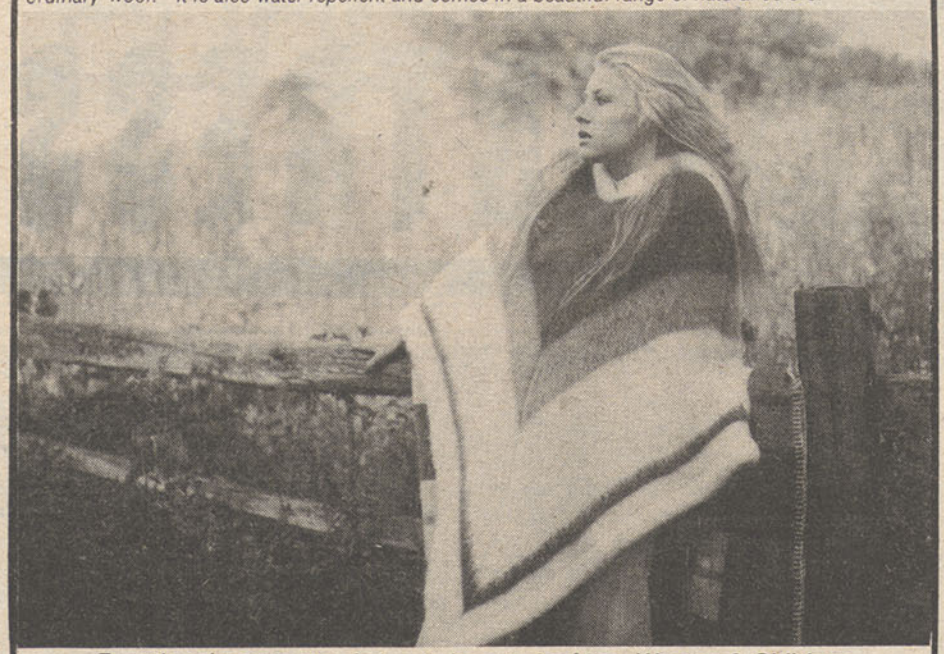

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The Wheelers under Fire

Al and Emma Wheeler have waged a string of winning battles with City Hall over the past three decades. Now they may lose a most painful one.

By DON HUNT

Last March 31, city official Barry Tilmann, acting Community Development director at the time, was driving back to Ann Arbor from Mt. Pleasant, Michigan, after attending his grandmother's funeral. Because he would be passing through Lansing, he decided to resolve a nagging problem for once and for all. He wanted to go to the state Attorney General's office to see if he could locate financial reports made by the Model Cities Health Center, a non-profit Ann Arbor dental clinic which provides dental care primarily for Ann Arbor's low-income citizens. The patients served by the clinic pay for some of the costs of running the facility, currently located at Spring and Hiscock in the same white Italianate house used by the Summit Medical Clinic. But most of the dental clinic's operating expenses are paid for by federal funds administered by the Department of Housing and Urban Development. When Congress dismantled the massive federal Model Cities program in 1975, HUD was given the responsibility of funding urban social agencies through the new Community Development Block Grant (CDBG) program.

The now-defunct Model Cities program, begun in 1971, consisted of huge federal grants of money to start all sorts of programs to help the growing number of severely disadvantaged people living in the hearts of American cities. When the Model Cities program closed down in 1975, a large majority of the programs it funded also ceased to exist. The Model Cities Health Center was one of the exceptions. It had not only proven effective in ministering to a tangible need of Ann Arbor's low-income community, but it was in healthy financial shape to boot. Programs like the dental clinic which proved viable continued to receive federal funding through the newly-created CDBG program.

One of Barry Tilmann's major responsibilities in City Hall is to oversee the allocations of the federal CDBG dollars for Ann Arbor's less well-to-do areas. About half a million CDBG dollars are earmarked each year in Ann Arbor for social service-type purposes—funding health, child care, legal aid, senior citizens services, and other social agencies. How those CDBG dollars are allocated is ultimately the responsibility of City Council, which gets recommendations from specially-appointed citizens committees. Competition for the limited funds is intense among the local social agencies in the area, but the perennial winner has been the Model Cities dental clinic. Here's how CDBG social service funds were distributed in Ann Arbor last year to the major recipients:

Model Cities Health Clinic	$130,000
Model Cities Legal Services	$112,000
Ann Arbor Community Center	$50,000
Bryant Neighborhood Clinic	$35,000
Peace Neighborhood Services	$35,000
Neighborhood Senior Services	$30,000
Northside Community Services	$30,000

Clinic on the southeast side was to lose $15,000. Grants to child care agencies might have to be cut totally. But the dental clinic, thanks in part to vigorous lobbying by its supporters, was able to keep the same funding level as last year.

There had been talk for some time that the dental clinic had generated a considerable surplus in funds over the years, but Tilmann had no idea just how much. The dental clinic board, headed by Emma Wheeler, had steadfastly resisted efforts by the city in recent years to have its accounts fully audited, using the argument that such an audit infees it received—a clear-cut violation in Tilmann's view of its contract with the city. For example, less than half of the $43,147 in patient fees received in 1979 was reported to the city. As a result, the bimonthly financial reports to the city required by City Council of CDBG-funded agencies showed the dental clinic to be much less prosperous than was actually the case. The 1979 IRS form Tilmann saw also showed that the clinic's net assets totalled almost $300,000, of which some $215,019 was in actual savings, plus another $37,939 in loans to needy individuals, business, and agencies.

Were the CDBG citizen advisory committees and City Council members to know how much more affluent the dental clinic was than other agencies competing for CDBG funds, it's a good bet that Council would have substantially cut its appropriation. What particularly bothered Tilmann, however, was the blatant deception the dental clinic board seemed to be attempting by underreporting its patient fees.

"What really gets me," said one observer, "is how Emma Wheeler can stand there and demand the city cut its funding of other social agencies which are struggling to get by financially in order to fully fund her own clinic which is rolling in dough."

What each agency gets is ultimately a political issue because there is no easily measurable indicator of how deserving each agency is compared with the next. According to one observer, the process by which CDBG allocations are made is "politics in its purest form." The procedure takes into account all sorts of pressures and influences in the course of deciding who gets what.

The dental clinic has been the best-funded social agency in the city for years largely because it has clearly been successful in delivering a needed health service to low-income people. But at the time Barry Tilmann was driving back to Ann Arbor after his grandmother's funeral, concern was growing at City Hall that the clinic might be getting more than its fair share of the CDBG pie. Because the total CDBG funds available have been shrinking each year, other agencies were due to be significantly cut back this year. Bryant Neighborhood

fringed on its rights as a private corporation. This argument may seem inconsistent with the fact that the clinic owes its existence and most of its operating expenses to government funding. But it is an argument the dental clinic board has held to tenaciously, and to this date the city has not successfully been able to obtain a full and independent audit of the clinic's finances.

Tilmann suspected that the clinic might be in a better position to take a cut in CDBG funds than many of the other agencies funded by the city, and that was what led him to Lansing. What he found when he finally arrived at the Charitable Trust Division of the Attorney General's office was more than enough to justify his suspicion. He discovered copies of the annual statements to the IRS filed by the dental clinic since 1976. These documents showed that the clinic had been substantially underreporting to the city the amount of patient

The first people Tilmann told of his discovery were Emma Wheeler and her husband, former Ann Arbor mayor Al Wheeler. Since the clinic's beginning in 1971, Emma Wheeler has been the guiding administrative hand behind the Model Cities Health Clinic. Al Wheeler acts as a consultant to the clinic and is its most vigorous and effective lobbyer.

Al Wheeler, a U-M professor of microbiology, has been Ann Arbor's leading advocate for the disadvantaged of the city since the 1940s. At that time the town was still segregated. The Wheelers were the first blacks to fight for the right to live where they wanted to. Even though they had a down payment of over 30% to purchase a house on Eighth Street, no local banks would give them a mortgage because the house wasn't in the area they had designated for financing homes for blacks. Since then it has been one fight after another for the Wheelers. As a Democratic and NAACP leader in the 1950s, Al helped pressure the Board of Education to hire its first black teacher in 1955. He pushed for a fair housing law and continued to protest vociferously until it was enforced. He also played a major role in getting public housing for low-income workers in town. Although Al Wheeler has been the more publicly prominent of the two, Emma has been equally active in fighting for the underprivi-

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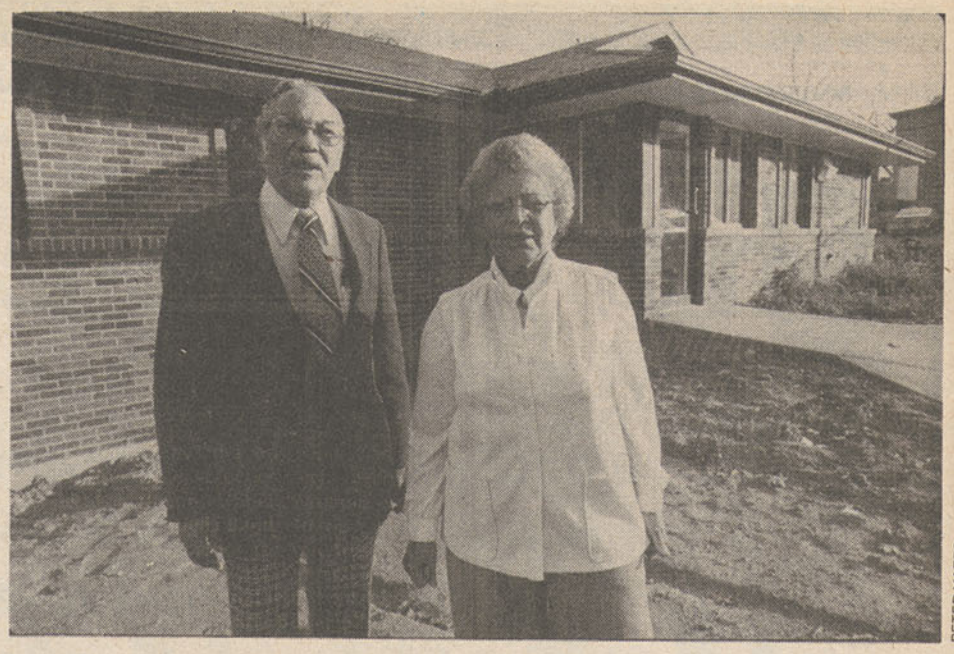
leged. Throughout the decades, their concern has not been with abstract issues of justice and equality, but with concrete issues affecting the lives of the disadvantaged blacks in town: the right for decent housing, the right to eat in the restaurant of one's choice, the right to proper medical attention, the right of an equal education.

Some people say that Al Wheeler spent so many years fighting City Hall that when he was finally elected mayor in 1975, he was not particularly effective because of the suspicions and animosities which had emerged over the years in fighting the establishment. Says one close Democratic Party associate, "Al's view is that 'the bastards are trying to get us.' He's extremely distrustful of the bureaucracy and even distrustful of many of his fellow Democrats. It's hard to operate as mayor when you have that attitude."

But as outsiders fighting the establishment, the Wheelers have been remarkably successful. Using a tough, often angry, and always tenacious style of protesting and demanding, they have been among the most influential people in shaping City Hall decisions in the past three decades.

It was the Wheelers who drafted the city's first Model Cities application in 1970. The idea for a dental clinic stemmed from their experience in the 1940s when hardly a single private dentist in the city would treat blacks. The dental clinic was originally a part of a larger program to meet the health, housing, and other needs of the city's poor. Now it and Model Cities Legal Services (run by the Wheelers' daughter, Nancy Wheeler Walker) are all that remain of a much larger dream.

The Wheelers have fought as hard to keep the dental clinic funded as they have for any of their causes. In a City Hall meeting last December, for example, Emma Wheeler argued strongly and at length against cutting the CDBG funding level to the dental clinic, recommending instead cuts to other agencies. She questioned appropriations to the Student-Parent Center, Broadway Drop-In Center, and Center for Independent Living, and said giving money to Northside Community Services was "like throwing money down a rat hole."



PETER YATES

When Barry Tilmann found the IRS data in Lansing, he knew he had a potentially explosive situation on his hands. He had to confront the Wheelers with his knowledge that the reports signed by Emma grossly underreported the financial health of the dental clinic. But he knew that if the Wheelers turned on him, his job could be in jeopardy. At the time he was the city's acting Community Development Director, and Council was close to deciding on whether to confirm him as permanent director.

In his meeting with the Wheelers on April 1, the day after he got back from Lansing, Tilmann told them of his knowledge of the underreporting and implored them to go along with an audit so that the situation could be cleared up. They agreed to cooperate, according to Tilmann, but in a matter of weeks it became evident that the dental clinic would again resist a full audit of its books. Moreover, Al and Emma Wheeler began denouncing Tilmann. Rumors began to float around City Hall about racial discrimination in the Community Development Department, which had until then enjoyed an enviable reputation for competence and staff cooperation. There was a story that Tilmann had been involved in a fistfight with an employee. The attacks on Tilmann took their toll. In June, the Council resolution appointing Tilmann as

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$69 million will be spent by Washtenaw County during 1981, and the County Commissioners elected in November of 1980 will decide how this money should be allocated. I believe that the most important job of our County government is to insure basic human services to all citizens of Washtenaw County."

Ray Shoultz

Experienced and concerned, it is vitally important that Raymond G. Shoultz recapture the 13th District County Commissioner position in 1980. We need him as our representative in formulating the decisions and implementing the programs which to a great extent determine the quality of life in Washtenaw County.

A RECORD OF ACHIEVEMENT — during his six years on the Washtenaw County Board of Commissioners, Ray served as Chair of the Budget Committee, Vice-Chair of the Board, Chair of the Ways and Means Committee, and Chair of the CETA Subcommittee.

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(left) Al and Emma Wheeler in front of the new Ashley St. dental clinic. (right) Community Development Director Barry Tilmann.

PETER YATES

full director of Community Development was pulled until an informal investigation of the department could be made. None of the rumors were substantiated, and this past October Tilmann was finally named full director. He had been visibly shaken, however, by the attacks on his integrity and competence.

Throughout the summer and into the fall, the controversy surrounding the dental clinic continued. City Council eventually decided to have a special session to consider the matter, and City Administrator Terry Sprenkel prepared a 106-page report regarding the financial affairs of the clinic. In the report, Sprenkel also mentioned Model Cities Legal Services. Directed by the Wheelers' daughter, Nancy Walker, Legal Services "out of principle" has also refused to submit to an audit. Sprenkel concluded in his report to Council:

> For at least the last four years, the City has tried to require those CDBG subsidized agencies which receive service fees to be fully accountable for such fees. In the case of the Model Cities Health Center and Model Cities Legal Services, this effort has not been successful. Most recently, those two agencies have refused to cooperate with a full audit of their financial records. We have now learned from other reports that, over this period, the Model Cities Health Center had apparent operating expenses of less than the funding provided by the City. In addition, it received substantial patient fees and income from investments. As a result, that organization has accrued a net surplus of at least $275,000. Those funds should have been used to reduce the City payments to the agency or to expand the services rendered to all eligible clients.
>
> During the four-year period, the Model Cities Health Center was required to report all patient fees and other income on a bimonthly basis. During much of the period, no reports were provided. It now appears that when they were provided, less than half of the income was reported. The failure of Model Cities Legal Services and the Model Cities Health Center to cooperate with the audit and the other above-mentioned items on the part of the Model Cities Health Center constitute serious breaches of the contractual relationships between the City and those agencies. Accordingly, all City funding to the agencies has been suspended. If compliance with the contracts cannot be achieved, the City Council may wish to consider termination of the contracts and other steps to obtain a full accounting of the finances of the two Model Cities agencies.

The Wheelers' response to Sprenkel's report was predictably negative. They labeled it as full of "innuendoes," "distortions," and "damnable lies." Threats of lawsuits against the city for its libelous actions were

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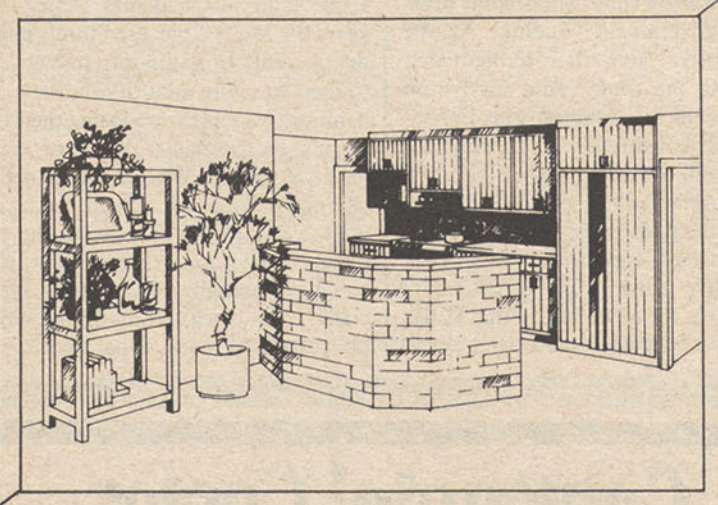

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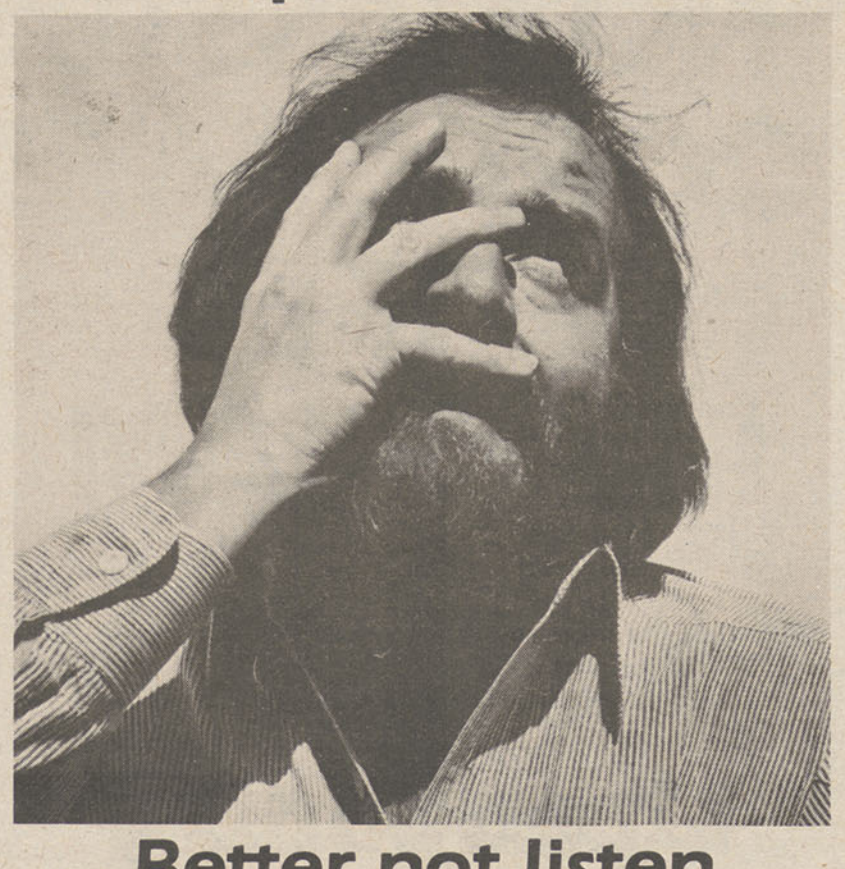

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made to both Democrats and Republicans. Al Wheeler set his argument before the public in an opinion piece published in *The Ann Arbor News* this past month. In it he writes:

> The monies which we earn are not public dollars. MCHC [Model Cities Health Center] considers them to be corporate earnings and savings which the government has no more legal right to control than it has to control earnings of profit-making organizations with whom it contracts for services.

Even Wheeler's political allies have found this argument is difficult to defend. The idea that a government body which is the basic financial source for a non-profit health agency shouldn't be allowed to have a full look at that agency's books has a contrived ring to it. Earl Green and Ken Latta, Democratic City Council members, have tried to make the same argument in defense of the clinic's refusal to submit to an audit. But even the most ardent Wheeler supporters prefer to use other ways to defend the Wheelers and the dental clinic.

Emma Wheeler's explanation of why she underreported the clinic's patient fees to the city goes back to funds left over from the old Model City days. When the Model Cities program folded, the dental clinic had been generating a substantial surplus in funds—apparently close to $100,000 by 1975. Through various maneuverings the MCHC board managed to hold onto that surplus. When the CDBG program started up, the clinic then spent some $30,000 of those surplus funds for dental equipment. In Emma Wheeler's view, those surplus funds belonged to the clinic, which in effect was lending them for the purchase of the equipment. When it came time to report patient fees to the city, she simply deducted a certain amount each reporting period and counted that as paying back the clinic for its $30,000 "loan."

What Emma Wheeler has been trying to do—and she will be the first to admit it—has been to build enough of an endowment that the clinic can become independent of government funding. As she told me recently, "I've often thought that with $500,000, the clinic could survive on the interest from that amount plus patient fees." She has consistently stuck with that game plan from the start, saving over two hundred thousand dollars since 1971.

There are many in town who will argue that it is a prudent, even noble aim to work so persistently toward self-sufficiency. What bothers a lot of people is that it has been a semi-secret game plan carried on at the expense of other city social agencies. This year especially the dental clinic's CDBG allocations would probably have been slashed had the city fully known the clinic's comfortable financial condition.

Reactions to the tactics of the MCHC have been interestingly varied. It is a testimony of the respect (and fear) with which the Wheelers are held in the community that no one has publicly blasted them for what many see as shabby tactics in competing for CDBG funds. Democrats have been understandably reticent. Republicans have tended to let the city and federal bureaucracies handle the current controversy.

Many people with whom I talked in researching this article would not be quoted for attribution. Some, for example former Democratic mayor Robert Harris, refused even to discuss the matter off the record. Those knowledgeable individuals who would discuss the controversy included former city administrators, past and present City Council members of both parties, longtime Wheeler friends and associates, and current and former Ann Arbor Community Development officials. Their judgements have tended to fall into one of four categories:

Foul Play. A good number of people, including some of the Wheelers' admirers, believe that the dental clinic leadership made a deliberate attempt to understate the clinic's financial health so as to obtain the maximum possible amount of CDBG dollars. They further believe that this form of conduct is indefensible. Says one close observer of the controversy, "What really gets me is how Emma Wheeler can stand there and demand the city cut its funding of other social agencies which are struggling to get by financially in order to fully fund their own clinic which is rolling in dough." An oft-cited view is that in building a large cash reserve, what the Wheelers are actually doing is building up their own independent fiefdom for administering help to the needy. There is a good deal of truth to this view, but it needs some perspective. The Wheelers do indeed view the MCHC as broader in scope than just a dental clinic. Over the years the MCHC has used funds paid to the dental clinic to pay poor students' tuition, to help an ailing minority business, to keep a minority couple from losing their home by buying its mortgage. Years of experience have taught the Wheelers that neither the city nor federal government can be counted on when it comes to meeting the concrete needs of the poor. As they see it, city policies have actually driven the poor—especially poor blacks—out of the city. They point to once predominantly black neigh-

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borhoods which are becoming increasingly middle class and white. When it comes to administering CDBG funds, they see the city giving money to some agencies and programs which do little or nothing for the poor. From this perspective, the goal of building an independent agency devoted to helping the poor makes a lot of sense. Many who are now critical of the Wheelers feel the goal is a sensible one. But they also feel that the ends don't justify the means MCHC has used.

Minimizing View. There are some who conclude that what MCHC did in misrepresenting its financial statements was wrong, but that it is a fairly minor transgression compared with the motives and deeds of the perpetrators. The Wheelers' motives have rarely been questioned by those who know them well enough to judge them. Although often accused of being stubborn and uncompromising, they have won considerable respect for their unrelenting concern for the city's needy. As one person put it, "When you look at how much the Wheelers have done for the poor compared to the rest of us, it really seems like going overboard to condemn them for this one problem, which, after all, arose from their desire to help the poor."

Hardball View. There are some who believe that the MCHC has done nothing wrong—that it is simply pursuing a very aggressive course in securing funds, using every opportunity it can think of. "It's a fierce competition for funds," says one long-term Democrat of the annual grab of local social agencies for CDBG dollars. "Do you think the other agencies give the city an accurate view of their financial state? Of course not. Eighty to ninety per cent of the agencies are competing with a no-holds-barred ethic. If the Wheelers were to play a nice, friendly game, they'd get smeared." We talked to two people with a good overview of the lobbying tactics of the local agencies competing for CDBG funds. They say this just isn't so. They say that MCHC is by far the most vigorous lobbyer. They also point out that none of the other agencies except Model Cities Legal Services has been secretive about their financial affairs.

Others who are aware that the Wheelers are two of the most fiercely competitive figures in Ann Arbor's political arena have come to respect their determination, much as some baseball fans will applaud a Pete Rose. When I contacted former city administrator Sy Murray in researching this article, he said with emphasis, "I admire the way Emma Wheeler works the system."

Ends-Means View. A couple of people I talked to said flatly that they thought the ends justified the means when it came to securing appropriate CDBG funding for a worthwhile program. Both pointed out that the survival rate of federally-funded social agencies is abysmally low. They further point out that future federal funding of local programs for the poor is highly uncertain. In this context, it makes more sense to build up one or two financially healthy agencies in town than to spread the CDBG money more evenly to keep alive programs that will go under the moment Congress pulls the plug. Even if it involves some degree of subterfuge to build up a self-sustaining agency, the poor would be better served in the long run.

Why hasn't the city moved sooner to force a full accounting of MCHC finances? Over the years the city has been quite timid about the matter. Back in 1977, when Al Wheeler was mayor, a federal Inspector General demanded that MCHC's books be audited. But Emma Wheeler successfully fought a full audit for the entire period of the clinic's existence. The audit covered recent years only and failed to divulge over $50,000 of funds. Then city administrator Sy Murray defused the situation by writing HUD officials that in the future the city would monitor closely and audit MCHC's finances. But in the years that followed he did not see to it that a full audit of the agency was completed.

Laurie Wargelin, who was Barry Tilmann's predecessor at Community Development, says that the legal grounds for forcing a full disclosure of an agency's finances is unclear, so the city held back. Tilmann sees no such ambiguity in the city's right to full disclosure, and even if it *were* unclear, he wonders, why didn't the city ask HUD for a clarification. The answer seems clear. No one wanted to evoke the wrath of the Wheelers, who quickly would have charged—as they are today—that such an inquiry is a racially-motivated witch hunt, another instance of the establishment trying to tell blacks how to run things.

The sad irony of the whole controversy is that the discovery of the dental clinic's financial affairs may doom the Wheelers' decades-old dream of providing direct help for the community's poor through a self-sustaining agency. Probably the clinic will be forced to use up much of its reserve before becoming eligible again for CDBG funds. Al Wheeler told me that if this is the ultimate determination of the bureaucrats, the clinic will operate until it uses up its reserve and then close its doors rather than again depend on the CDBG program. "We don't believe in taking any more crap from the city," he said. □

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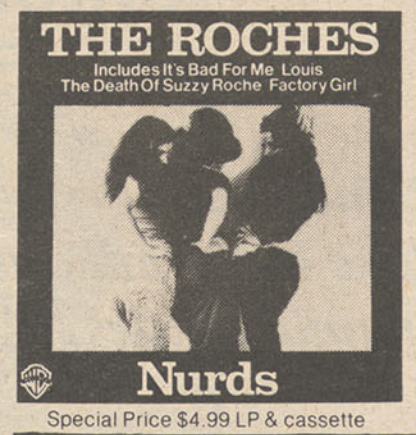

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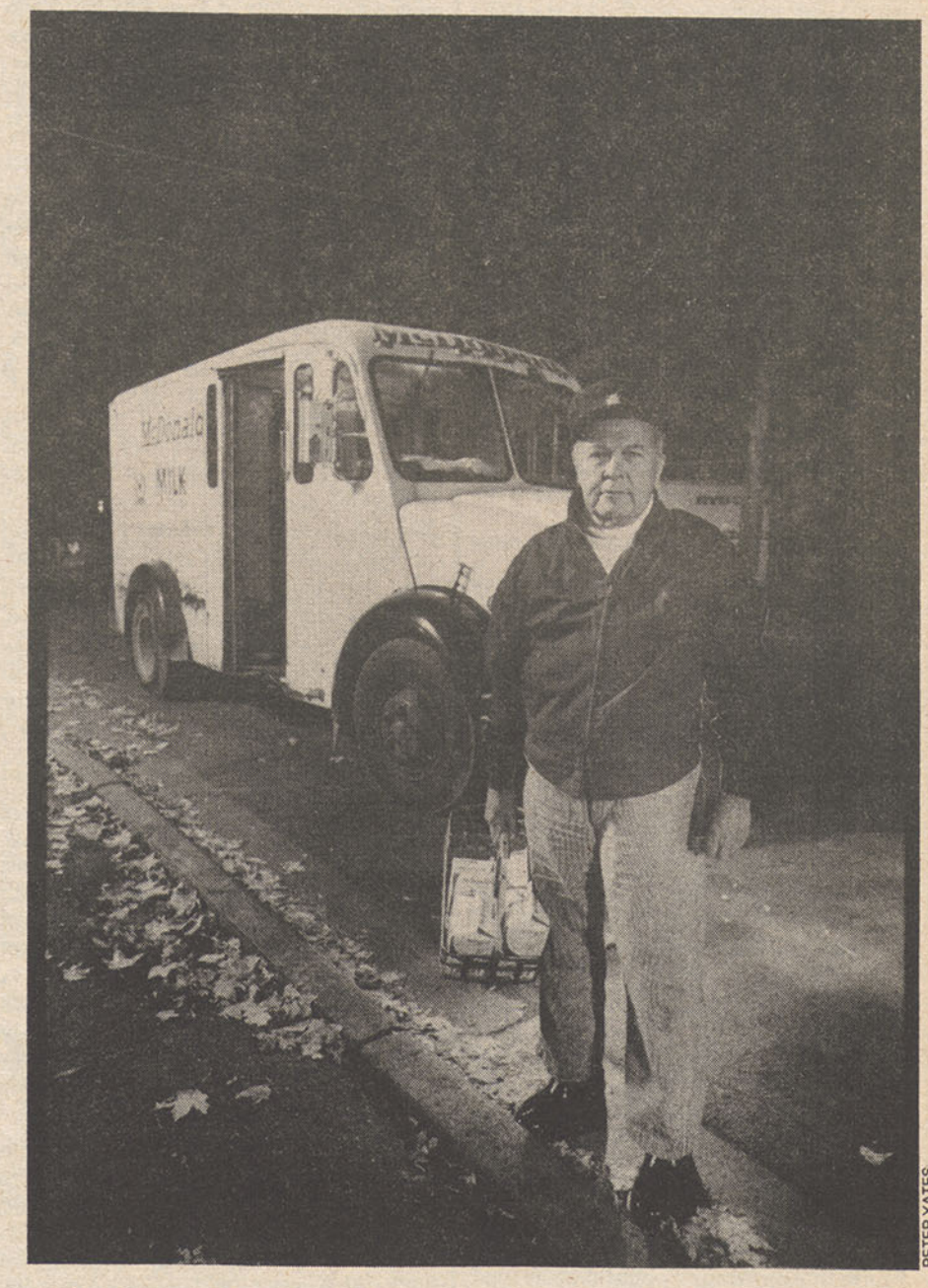
Ann Arbor's Last

Remember horse-drawn milk wagons, flake buttermilk, and the cream line on milk bottles? Art Baker does.


PETER YATES

"You'll have to stand," Art Baker said as he helped me step high up into his truck. "I'll just slide that door shut on your side so I don't lose you going around a corner." So started a trip down Memory Lane with Ann Arbor's only remaining home delivery milkman. Our rendezvous was at 7:15 a.m. at the Washtenaw Dairy. "I stop there for a cup of coffee half way through my route," he had said. "The truck will be on the Ashley side."

The old truck, dingy white with "McDonald Quality" painted on its side, groaned into gear and developed bone-rattling shakes as it got under way. "I start out at five and I'm done by nine. That's about the size of it now. Four days a week in Ann Arbor. Starting November first, two days a week. I don't want any more customers. I'm on Social Security. I'm cutting down."

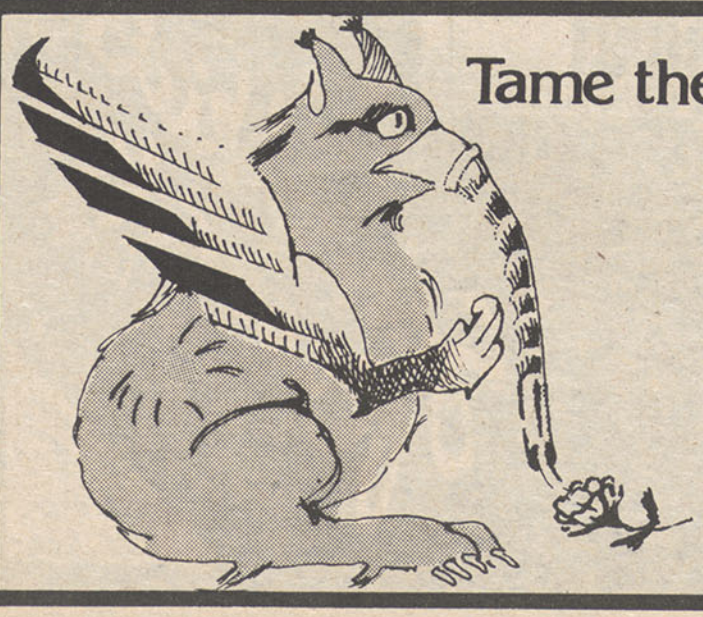
Standing wasn't so hard. There was a waist-high ice cream freezer up against the dash on the right which you could lean on or grab hold of for support. "I'm sixty-nine years old and I've been a milkman for thirty-five years. Before that I worked for Ford. They sent me to two Worlds Fairs to work on the machinery in their exhibits. I lived in Queens during the New York Fair in 1939–40. Then I had three years in the Army with the 103rd Infantry Division in France. When I came back, I went with Bella Vista Farms. I was with them twenty years, and when they sold out to McDonald's, I stayed on. Bella Vista had a horse-drawn milk wagon as late as 1945."

The horse drawn milk wagon. From your bed in the dark morning hours, you could hear it coming for a long time before it got to your house—the slow clop, clop, clop. The glass bottles rattling in heavy wooden boxes in the open wagon. The milkman unhooked one of the two kerosene lanterns that hung from the back and swung it from his free hand to light his way to the house. The empty bottles clinked now, on the return trip, and his wire basket made a silvery sound. The horse knew the route and started out for the next stop up in the street, alone. The milkman caught up with him there. In winter, after snow fell, he put the wagon on runners. His boots crunched on the ashes spread over the icy path to the back door. He kept the wagon covered with heavy quilts, but the milk froze anyway. Stubby candles of frozen cream stuck out of the top of the bottles wearing their cardboard bottle caps like tam-o'-shanters at an angle. Steam from the horse's nostrils billowed in the lantern light. The horse wore a blanket.

"Thirty years ago there were sixty retail milk routes in this part of Washtenaw County," Art remembered. "Just about everybody took milk. A milkman owns his route. The way they price routes for sale is by the number of quarts delivered. In the Sixties some routes were still going for as high as fifteen dollars a quart. I bought this route I've got now ten years ago for twelve dollars a quart. It isn't worth anything now. The supermarkets killed home delivery. I have to pay McDonalds $1.77 a gallon for the same milk Krogers *sells* for $1.74. I have to charge $1.20 for ½ gallon of 2%; $1.15 for skim; $.70 for one quart of homo; $.67 for buttermilk. Krogers *gives* milk away. It's a leader to get people in the store. Twenty years ago there were twelve hundred independent dairies in Michigan." (McDonalds is one of only twelve dairies still in business in the state today.)

The truck ground to a stop on Norway, and Art opened the door to the refrigerated section. Bright colored plastic crates held half-gallon cartons of 2% and skim milk—a few dozen each—plus homogenized milk in quarts, whipping cream, and half-and-half. There was chocolate milk, buttermilk, cottage cheese, two-quart plastic bottles of reconstituted orange juice, a little butter, and oleo. "I don't sell much butter anymore since people are worried about cholesterol. Buttermilk isn't as good as it used to be. The good kind had little flecks of butter in it. It was called flake buttermilk." Art put assorted milk cartons and some cheese into his wire basket and trotted off briskly to the back door of a large brick house.

More than the buttermilk has changed. In the old days no one would have dreamed of buying milk in a carton because you wouldn't be able to see the cream line. There were different kinds of milk. "Finest



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Milkman

Jersey Herd," the ads would say, or "100% Guernsey Guaranteed." Nobody had thought of adding vitamin D to milk yet. There was legal raw milk for sale from certified herds whose health was closely watched over. That milk was tested constantly, and it was very expensive. There were many grades of cream, based on its butterfat content and expressed by a row of X-es on the bottle caps. Cream marked XXXXX was too thick to whip; if you tried to whip it without diluting it a little with milk, it turned to butter instantly. Unwhipped it was wonderful poured thick on warm baked apples or apple pie. The taste of milk changed with the seasons. You looked forward to the extra good taste of milk that came when the cows were turned into spring pastures. The cream was yellower in the spring, and butter was a bright yellow and sweeter at that season. Cream was a luxury. Most people used topmilk poured from the top of regular milk. No milk was homogenized.

Art's route is spread out, with as much as a quarter of a mile between some stops. "The cost of fuel is killing me," he said. "Some of my customers are out of the way, but what can I do? Maybe they're old or don't drive a car. I don't want to drop them. They count on me. They remember me at Christmas. A lot of my customers remember me at Christmas." The truck worked up to fifteen miles an hour now and chugged onto Melrose. This is an area of elegant homes with perfect lawns and beautiful specimen trees. It was trash collection day, and even the garbage looked neat at the curbs in this neighborhood. In the first slanting rays of sunshine a few people were walking their dogs. Here and there a maid was coming to work. "Most of my customers are middle class or better," Art observed. "They always pay me on time, and it's a good thing they do. I have to pay McDonald's by the week. Customers pay me by the month." Cash flow is a problem for everybody, it seems.

From Tuomy to Belmont, in and out of adjacent streets, and across Arlington to Heatherway and Fairlane, Art's milk route is a veritable tour of fine homes. "There used to be more different kinds of routes," he remembered. "There were lots of bread trucks. Ice was delivered on a regular schedule. Dry cleaners had routes. You put a card up in a front window if you wanted the iceman or the dry cleaner to stop. I don't think your average housewife knows how much it's costing to climb into the car and go off to the supermarket for milk and every little thing."

Those bread trucks! They were like mobile bakeries. Besides bread they carried cookies, doughnuts, cakes, biscuits, rolls, sweet rolls, and pies. There were grocery routes, too, like Jewel Tea that carried coffee, tea, and cocoa. Some carried staples like cornflakes and cereals such as Maltex and Ralston, crackers, vanilla extract, and other nonperishables. There were laundry routes, too, and lots of laundry service options: Rough Wash (you ironed it), Wet Wash (you hung it up to dry and ironed it), and Hand Wash and Hand Ironing for the very finest things. In the summer, produce trucks came several times a week right up to your door.

Sixty - nine - year - old Art Baker doesn't look a day over fifty. Jaunty and cheerful, he looks healthy, too. "It's a good thing I am," he remarked. "Who'd take my place if I got sick? It's a regular life, and I think that's good for you. Up at the same time every day. Plenty of exercise. Eat at the same times. When people retire, they get out of their routine, and that isn't good for them."

Memories. The retired milkman in the upstairs apartment had never broken the habit of getting up at 2 a.m. Far into their old age his wife got up at a quarter to two to fix his breakfast.

The milkman on his route was so regular you could tell time by his arrival. The light from his headlamps fanned across your bedroom ceiling as he turned in your driveway. "Milkman," your sleepy brain registered. "It's quarter past three."

"This truck is ten years old," Art said. "It cost $8,500 new. Today it would cost over $18,000. When the truck goes, I'll go with it. I'm just running out my time.

"Well, that's it. Now I'm going to take you back to your car, and, then I'm going to make a few wholesale stops in Ypsilanti. After that, I'm going to play golf. I'm a life member at Washtenaw Country Club. Meet me any day I'm in Ann Arbor around seven at Washtenaw Dairy. I'll buy you a cup of coffee. I mean it." —*Annette Churchill*

PETER YATES

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The Best for the Brightest: A Rebuttal

In "The Best for the Brightest" in the October Observer, *writer Anne Remley described a new $790 per pupil pilot program for two percent of the upper elementary students in three local public schools. Remley pointed out the burgeoning national trend to provide separate classes for "gifted" students, a trend pushed by the federal bureaucracy and by gifted parent organizations. She attacked the assumptions of the gifted lobby—that there exists a distinctive, identifiable, superior group of students who will be the leaders of tomorrow and who are especially in need of enriched and more flexible educational experiences. She pointed to the potential harm of labeling most children "not gifted," argued that gifted education will exacerbate racial and class divisions in U.S. society, and concluded that the kind of open-ended, stimulating education provided for the gifted is appropriate for and needed by all children.*

One of the experts Remley quoted in her article is gifted programs advocate Joseph Renzulli. A professor of educational psychology at The University of Connecticut, Renzulli is one of the most prominent national figures in the gifted movement. Here is his rebuttal to Remley's article:

Since some of my research and writing were mentioned in the October issue of the *Observer,* a friend in the area forwarded a copy to me and I read the article by Anne Remley with great interest. I believe that Ms. Remley has accurately pointed out many of the issues and problems that continue to plague the field of education for gifted and talented youth. At the same time, however, it is difficult for me to believe that Ms. Remley could use my work and the work of several other researchers and advocates of gifted education to reach some of the conclusions that were put forth in the subtitle of the article, the final paragraph, and at several other points throughout the article. What is especially disappointing is one of her premises that special programming for gifted students is directed at ". . . those who need it least." *Every* child is entitled to an appropriate education but this indisputable fact seems to be lost in the general overtone of the article which implies that we can only serve gifted youngsters at the expense of other students.

Ms. Remley's major thesis seems to be that we can only have effective programs for gifted and talented youth at the expense of all other youngsters who are served by the schools. Nothing could be further from the truth. My own experience has shown that an effective program for gifted youngsters has frequently resulted in a "radiation of excellence" that has helped to upgrade and improve the education of all students. My experience has also clearly shown that programs for gifted youngsters very seldom if ever exist in school districts that do not have general reputations for overall excellence. These observations are not coincidental and I believe that the reason is quite simple. The philosophy underlying programs for the gifted and talented is no different from the general philosophy that underlies all educational programs. Simply stated, this philosophy supports the best possible education for all students in accordance with their individual abilities, interests, and learning styles. I certainly hope that Ms. Remley does not believe that these characteristics are the same in all youngsters. Since a vast amount of research (including some research cited by Ms. Remley) clearly indicates a wide range of differences among children, a logical programming practice emanating from the research is to provide a variety of different learning experiences for all kinds of children.

What is the alternative for schools that do not support different levels of instruction? Certainly it must be a lock-step curriculum, a regression toward mediocrity, and a school program that is totally insensitive to any of the numerous variations that research clearly tells us exists in all school populations. In view of Ms. Remley's apparent understanding of some of the research literature related to giftedness, I can only say that she must have a particular ax to grind in reaching the conclusions in her article. This is especially unfortunate for an area such as Ann Arbor because I know that that city has always been proud of its schools and has sought over the years constantly to improve the quality of education that is offered to all youngsters. Ms. Remley's "bad guy/good guy" view of gifted vs. general education has resulted in a simplistic and naive analysis of the entire study of individual differences among students and the types of programs that schools must offer to accommodate such differences. As such, her article can only hamper the efforts of concerned educators and parents who have worked so hard to promote a fair and appropriate education for those youngsters who have up to this point received the least appropriate educational payoff for the long hours they have invested in school.

As has been indicated above, Ms. Remley has certainly pointed out some of the popular misconceptions and valid problems that exist in the field of education for the gifted and talented. My own work has attempted to attack the problems and, indeed, the Enrichment Triad Model and our newly developed Revolving Door Identification Model represents specific attempts to overcome the IQ mystique and the idea that any kind of enrichment is only good for preselected students who achieve certain levels of cut-off scores on intelligence or aptitude tests. A full fifty percent of the Triad Model is devoted to enrichment experiences that are good for all students. In the Revolving Door Identification Model, we have attempted to add large amounts of flexibility to both selection and programming practices.

Anne Remley Responds:

Professor Renzulli and I seem to be in agreement on the findings of basic educational research. We differ in the conclusions we draw from it.

Professor Renzulli continues to advance no research evidence that "gifted" children can be accurately identified, that they in fact become society's leaders, that they are more bored and unhappy than are other public school students, or that they will benefit more than other students from open-ended, stimulating learning experiences.

Renzulli may be correct in predicting that more stimulating classrooms may eventually radiate from gifted programs. But educational reform should be addressed frontally, not at the expense of widening class differences in U.S. society and limiting teachers' expectations for the 95–98 percent of school children who will be labeled "not gifted." Research not mentioned by Renzulli shows clearly that learning drops when teacher expectations do.

I wholeheartedly agree with Renzulli that every child is entitled to an appropriate education, that students vary widely, and that schools should provide varied learning experiences. But I disagree with his conclusion that the only way to provide such variety is to divide youngsters by ability levels.

The parents of "the gifted" see rightly, I believe, that in Ann Arbor and in the U.S. the increasingly rigid, lock-step curriculum, characterized by workbooks and assignments doled out of fixed textbooks is limiting their children's intellectual advancement, their creativity, and their interest in learning—the "Triad" Renzulli finds in society's leaders. All children, not just the "gifted," may well be hampered by this narrow approach.

"What is the alternative?" asks Renzulli. The answer is that many alternatives exist that can increase learning, interest, and creativity without segregating a classroom's "superior" children. These include the concept that "every child has a gift" that teachers can find and nurture. Another is the newly developed "cooperative classroom" which puts students to work on study projects in small cross-ability groups and produces high academic and attitudinal payoffs. Other approaches are cross-aged informal classrooms, the "community-is-the-classroom" method, and the concept of classroom enrichment for all.

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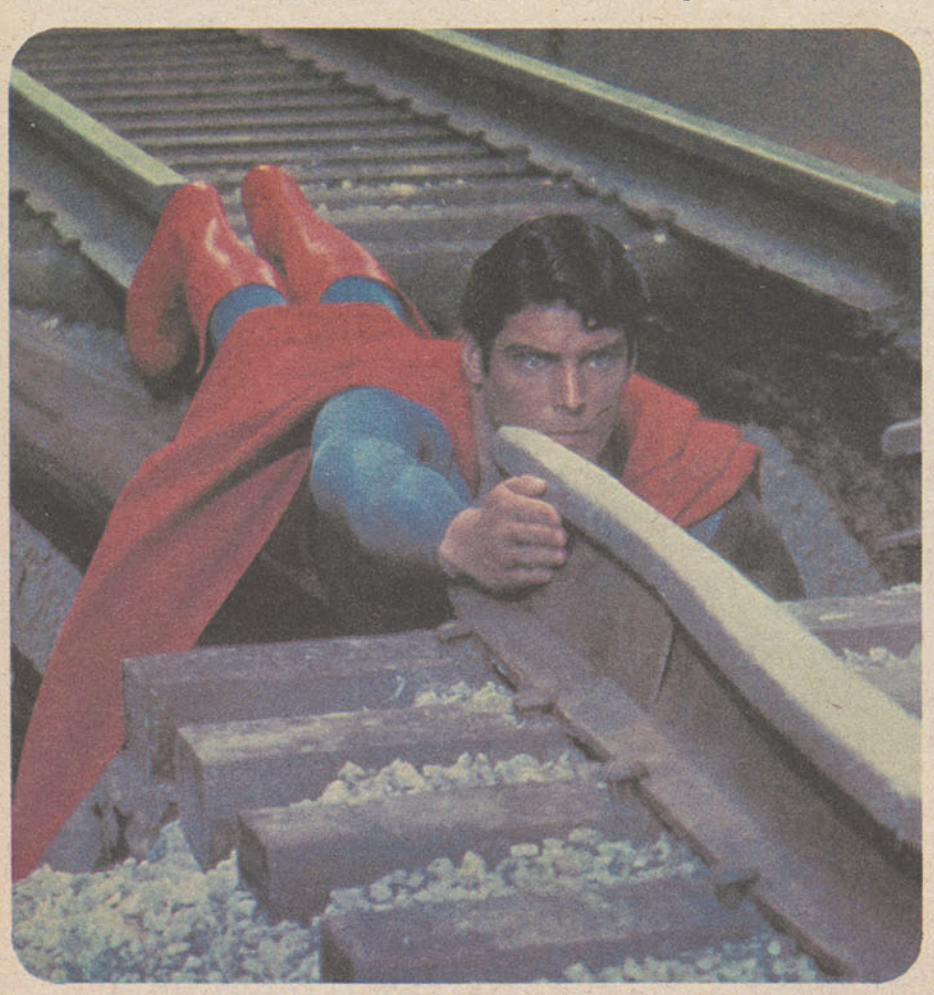

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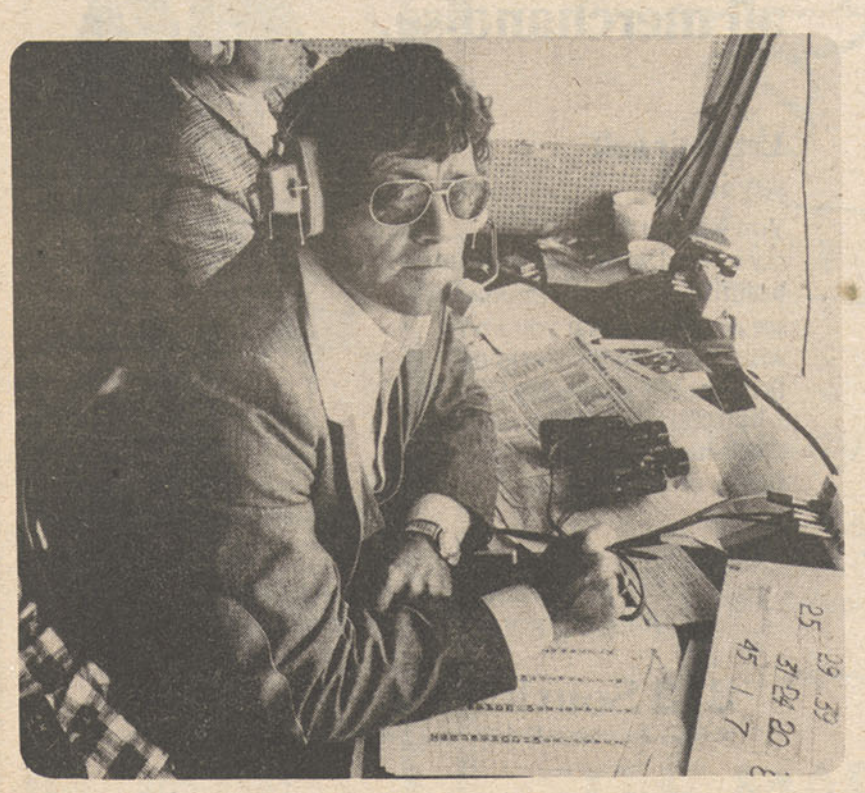
The Men behind the Mikes

Four radio stations carry U-M football. Here are the people who do the play-by-play.

Photos and Story by BILL GUNN



Veteran WUOM sports announcer Tom Hemingway has brought his calm, unflappable style of broadcasting U-M sports into Ann Arbor homes since 1963. Hemingway, "a cousin twice-removed" of Ernest Hemingway, is a boyish 42; his brown curly hair has not a trace of gray. He was born and raised in Wacoustra, Michigan, a small town about ten miles from Lansing. His interest in sports reporting began with the Grand Ledge High School newspaper and the local *Grand Ledge Independent*. While a student at Michigan State University, Hemingway landed a job as sports announcer for WKAR-TV. After he graduated with a journalism degree, the young announcer went to WKZO in Kalamazoo, where he was a color man for Western Michigan University sports. A call from WUOM to the MSU broadcasting department in 1963 unearthed Hemingway's name, and from there it was Big Ten sports at the U-M.

WUOM uses some of the most sophisticated technology available to make U-M football come alive. It has the unusual luxury of two televisions and a video tape deck for running its own instant replays. A man on the camera deck under the press box follows the plays for Hemingway and for color man Tom Slade, a former U-M quarterback. A sports ticker spits out football scores from around the country, which Hemingway periodically announces during the game. A spotter, a statistician, and an engineer are in the booth with Hemingway and Slade. A talk-back system allows them to talk to Hemingway without going on the air, and a cutoff switch allows Hemingway to query other crew members at any time. With that much potential for chatter, voices must be co-ordinated like a ballet. But Hemingway and crew verbally dance through the games with casual aplomb.

Hemingway's low-key delivery is tailor-made for public radio, which tends to be more subdued than commercial stations. Says WUOM associate Bonnie DeSimone, "Some people think that you have to get hysterical on the air to be interesting, and that's just not true."

The most exciting game for Hemingway was this year's game against Notre Dame. "It was a disastrous outcome, but as far as overall play and the way the lead kept changing, that was the Number One most exciting game I have broadcast for Michigan football."

Bob Ufer. The name is as familiar to Ann Arborites as the Pretzel Bell. The elder statesman of Michigan football sits in the WJR booth with tweed hat pushed above his forehead, wearing maize sweater and trousers. Trim and robust for his 60 years, Ufer has one arm wrapped around one of the spotters who helps him keep track of the players. The other arm sweeps over the football field before him while he describes the just-completed play. He is the perennial Mr. Enthusiasm of Michigan football, going on 36 years. And his frenzied zeal is unabashedly for "*Mee*shigan."

Ufer began his love affair with Michigan football as a freshman player in 1939. He had to stop playing the game, however, to protect himself from injuries for track, in which he broke eight records. One of those records, the quarter-mile run, stood for 33 years. In 1940, Ufer was offered a job as spotter for Bill Stern, the late, great sports director for NBC radio, whom Ufer would later emulate.

"I was a wide-eyed sophomore," says Ufer. "It was an honor to be picked to work with Bill Stern. And let me tell you, I went back to my room the night before the game and stayed up all night studying numbers."

The game was against Northwestern, and Bill Stern was so impressed that he called and raved about "that little Ufer." He wanted Ufer in the booth every time he broadcast a U-M game. Stern didn't announce for every game, but on the strength of Stern's recommendation, Ufer was in the box for all the games with well-known broadcasters like Don Wattrick, Ted Husing, and Ford Pearson.

Ufer's first paid broadcasting job was in 1945 as sports director at the new radio station WPAG. He also coached football, basketball, and golf at Ann Arbor High School.

"I was in the right place at the right time," says Ufer of his job at WPAG. "It was during wartime, and there weren't that many males around in civilian clothes." Ufer had been turned down for military service because of poor eyesight. "Nowadays," Ufer says, "no one could walk into a station fresh out of college and get a job as sports director." Ufer's first home game was Michigan vs. Indiana in 1945. By the end of 1980, he will have chalked up 360 games, including eight Rose Bowls, one Gator Bowl and an Orange Bowl. The most exciting game in his broadcast career was "without question, the 1969 upset over Ohio State." A believer in omens almost to the point of superstition, Ufer points out that the date of that game, November 22, is the same day that this year's game with OSU will be played. He also boasts sharing a birthday, April first, with Bo Schembechler, and has a dog named Bo that was born on—you guessed it—April Fool's Day.

Ufer had his broadcasting career cut short by a severe ulcer that plagued him for about 25 years and almost killed him in 1950. "It was a very debilitating illness," said Ufer, "that was brought on by the intense emotions of radio broadcasting." In short, his doctor said he was too high strung to continue his radio career. But giving up Michigan football was too much to ask of Bob Ufer. "Let me just do Michigan football, Doc, and I'll give up the rest of the sports broadcasting and sell insurance for a living."

Ufer has continued to do Michigan football for WPAG and since 1976 for WJR. When he joined WJR, many fans felt that he had at last won the recognition he well deserved. Ufer made the move only on the condition that WJR feed his broadcasts to WPAG. It is an unusual practice for any station to feed into a competing station, but in this case it signifies Ufer's strong loyalty to WPAG.

Ufer's ulcers may have kept him from a full-time career in big-time radio, but he now runs a successful insurance business with sons Tom and David. Ufer and wife Phyllis have seven children, three of them Phi Beta Kappas.

Ufer studies football from Thursday until Saturday to prepare for the games. His encyclopedic knowledge of Michigan football is legendary. "You can give him a date for any year of Michigan football," says an engineer at WPAG, "and he can tell you everything about the game—who Michigan played against, who made the touchdowns—everything."

Instead of the traditional spotting charts, Ufer makes up "block boards." They consist of rectangular blocks that have names

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of first and second-string offensive and defensive players on the four sides of each block. The blocks are inserted into boards that are made up for each team. He studies press releases from each school's athletic department; and he types those little Henny-Youngman-like one liners that he throws out during the game on index cards (". . . and everybody knows a fullback's knees are as fragile as cookies in the mail."). The cards are methodically taped to the desk in the press booth every Saturday morning.

"It's another trick I picked up from Bill Stern," said Ufer. "But, you know, by the time I've made up the cards, I know them so well that I hardly ever look at them during the broadcast."

One recent example of a line that didn't work out was this year's game against Notre Dame. Ufer got a bumper sticker in the mail that read "God Made Notre Dame #1." He had planned to end his broadcast of the game with something like ". . . but we know who God and Bo Schembechler hath made number one." Four seconds later, Notre Dame kicked that 54-yard winning field goal.

With color man Don Lund, assistant U-M athletic director, Ufer brings the Michigan games crashing through our living rooms. When he leaves the booth at half time, admirers cluster around him, and his enthusiasm continues like a politician running for office. "I knew your dad in college," he says to a boy, "and I hope you turn out to be as good a bridge player as he was."

When the game is over and in the history books, "I go home and die," says Ufer. "I am physically and mentally exhausted after these games. But I'll keep announcing Michigan games til the day I die."

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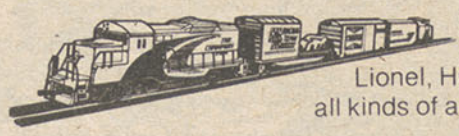

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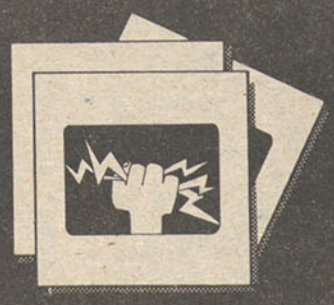

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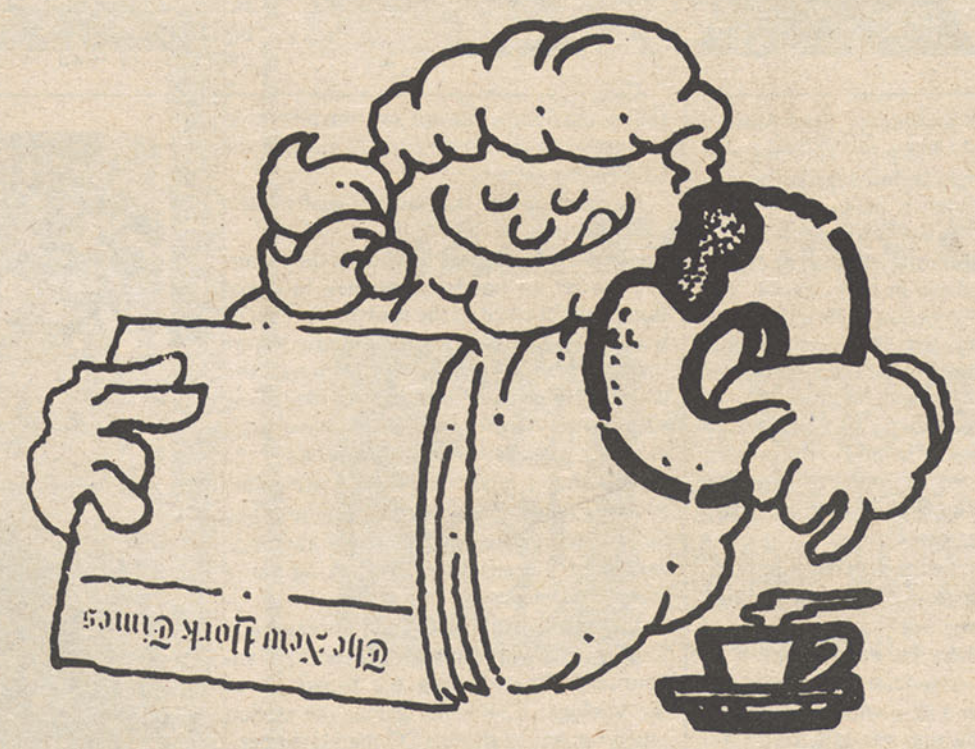

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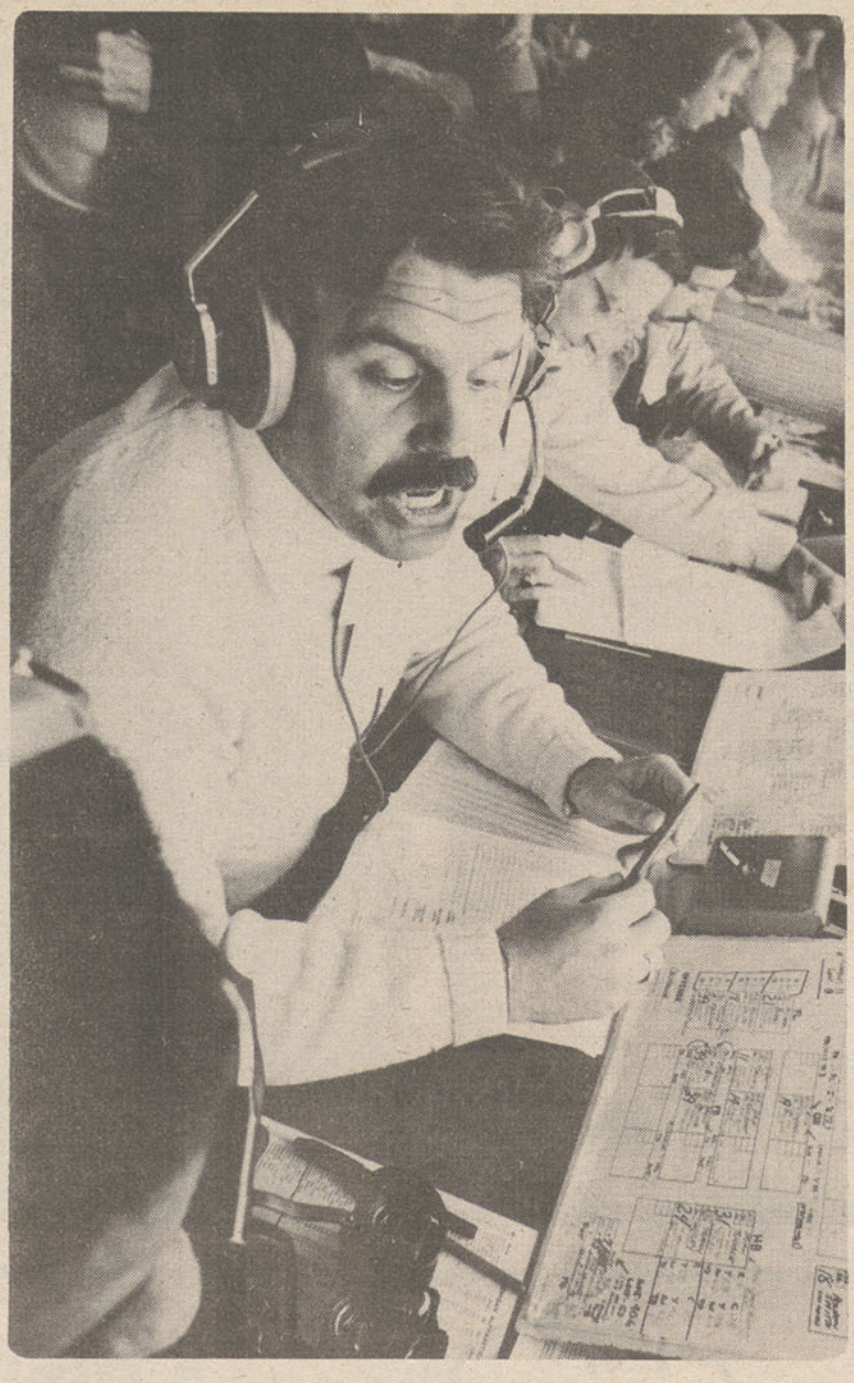

Paul Chapman, play-by-play announcer for WAAM, may be the most organized sportscaster in the Michigan Stadium press box. At least he has the neatest desk.

"You hit it right on the head," says the newest member of the sportscaster lineup. "I'm probably the most organized person you'll ever meet. I'm very much a perfectionist."

And he is. Impeccably dressed, the 35-year-old announcer comes to the press box and into his booth and stacks papers, press releases, and spotting boards just so. He sits at his desk during the broadcast, and his appearance is more like that of a psychiatrist or a financial consultant than a Big Ten announcer.

Perhaps that is the New England influence. Chapman's career began with broadcasting school in Boston, from which he graduated in 1966. He then took a job as sports announcer at WTSL in Hanover, New Hampshire. From there he went to WTSV in Claremont, New Hampshire, and then to WTAG in Worcester, Massachusetts. By the time Chapman left WJOY in Burlington, Vermont, to come to Ann Arbor last May, he had had 15 years of broadcasting experience.

Chapman had passed on several chances to come to the Midwest in previous seasons to stay in Vermont. "But I had to examine my career and said, 'Hey, I'm 35 years old. I have to go where the opportunity is.' And that's why I'm here."

It was also Big Ten football that lured Chapman to Michigan. He grew up following college football, and he says, "There is so much football out here. Football is not this big in the East. You figure, we had Boston College, Holy Cross, and the Patriots, and that's it."

Audiences in the Midwest, Chapman points out, are bigger sports fans than the audiences in the East. "Look at the crowds. Big Ten football always packs 'em in the stadiums—in Iowa, Wisconsin and Michigan Stadiums, for example. Even the teams that aren't winning all that much, like Indiana, still have big turnouts."

Chapman had to work hard to lose his New England accent. "Even in New England," he comments, "you can't make it in broadcasting with a New England accent." Chapman says he doesn't pattern himself after any particular announcer, although his idol is Curt Gowdy, whose western accent was familiar to sports fans of the early and middle Sixties.

"When Gowdy and Paul Christman broadcast the old American Football League games, that was the best television crew ever. But I never tried to copy Gowdy's style or his accent, of course. I usually take bits and pieces from other announcers. If I hear something from an announcer and I say, 'Hey, I like the way he did that,' I might adopt that particular approach myself. Maybe I'm the Milton Berle of local radio."

Chapman announces U-M football with color man Ron Kramer, the two-time Michigan All American in the mid Fifties and former tight end for the Packers and the Lions.

One of the most important requirements of Chapman's job, he says, is memorization. "I memorize the names of 15 to 18 players each week because I want to be able to tell you right now, without consulting a chart later, who the quarterback is and who caught the pass—for the opposing team as well as the home team. I find myself at stop lights during the week running through a list of defensive players in my mind. I also try to be objective for the people out there who are interested in the *game* as well as the people who are interested in *Michigan*. I'm not afraid to say 'we' and 'they,' but I try to give as objective an account of the game as I can."

"The worst game I've ever broadcast was Syracuse against Holy Cross. I'll give you the score, and that will tell the story—Syracuse 63, Holy Cross, 13. That's the most difficult kind of game to broadcast. It's really hard to stay up for a blowout."

WWJ announcer Fred Manfra looks like a pro fullback who should be bulldogging his way through a defensive line. In fact, the 34-year-old sportscaster from Baltimore played football, baseball, and lacrosse in high school, and baseball for the Navy team at Pearl Harbor. He went to Arizona State University before he enlisted in the Navy and considered taking a shot at big-league baseball. But after examining the options and the dues a player must pay before he makes the majors, he says, "I decided to follow a career in broadcasting instead of bumping around on buses for $400 a month."

So Manfra took a degree in telecommunications from Fullerton College in California in 1972 and then worked for a station in Ventura. From there he went to KSTT in Davenport and broadcast University of Iowa games. After a stint with a radio news department in Milwaukee and then with Associated Press Radio Sports, Manfra, his wife and toddler daughter came to Detroit in June, 1979.

In his first season of announcing U-M football, Manfra won an Associated Press award for his coverage of the Michigan-Ohio State game. He teams up with former U-M quarterback Dennis Franklin as color man and with veteran sports announcer Vince Doyle as analyst.

"What can I say about Fred's broadcasting style?" said Doyle. "Well, he's well-prepared, knowledgeable, and enthusiastic. His general pattern in play-by-play is a controlled delivery that makes it easy to follow the action but not so controlled that it makes you think there are 22 guys on the field falling asleep."

Preparation for the games usually starts on Thursdays.

"I read everything I can about the teams. If I can get my hands on any new information, I might use it in the sportscast. I check with U-M Sports Information just before the games for any last-minute changes. And when I prepare my spotting boards, along with name, height, weight, I'll have some memory-joggers—something about the players that I might use during the game. It's usually just a one-word description, like 'pilot,' to indicate that the player has a private pilot's license and is working for a commercial license."

Technical problems and bureaucratic foul-ups are the nemesis of football announcers. Once, during the broadcast of the Michigan-California game, the station called for one of those FCC-mandated periodic IDs while the game was at a dramatic point. It was probably the only time that Manfra, who stood up and glared back at the engineer to protest, came close to losing his composure. Quick-thinking announcers, however, can gracefully extricate themselves from most on-air goofs, like being faked out by a play.

"Of course, we have to use our eyes to their greatest ability, but if I am faked out, if I thought the fullback had the ball and he didn't, I just tell them [the audience]. The best thing is to be honest about it. If you try to cover it up, or make excuses, you come across as being very unprofessional."

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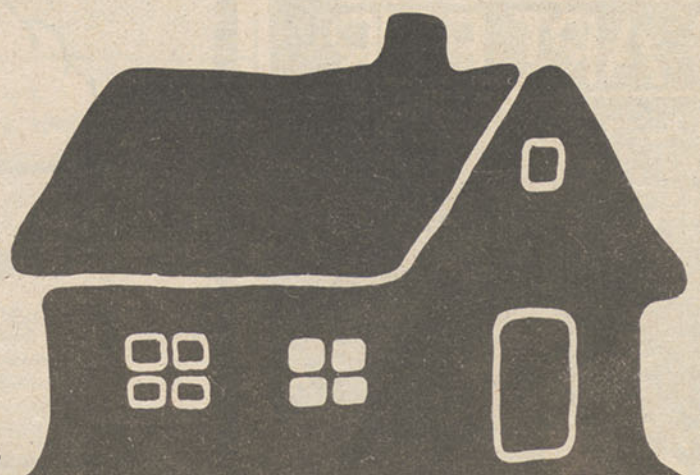

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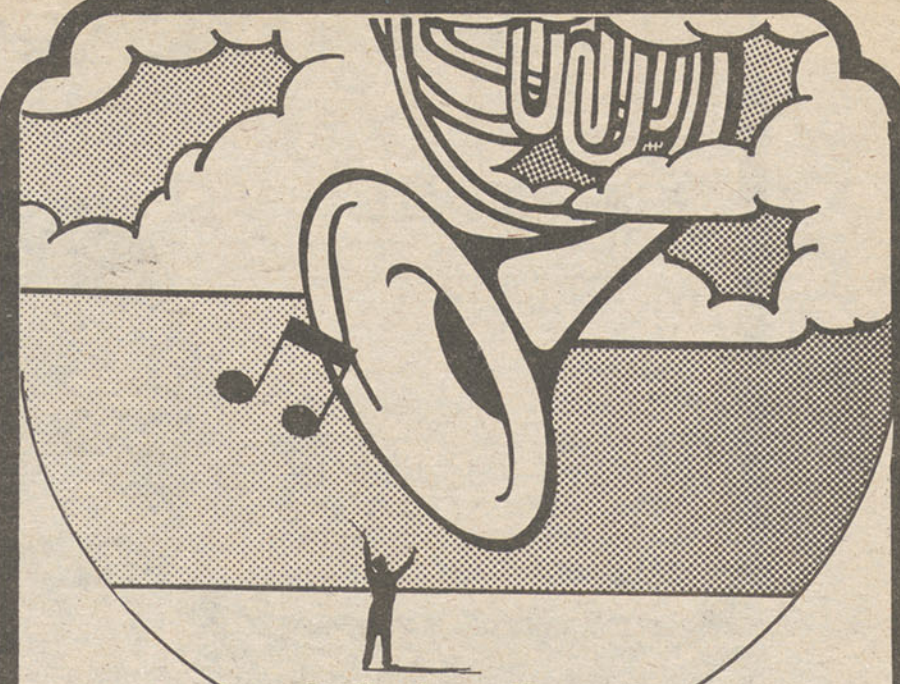
University Artists & Craftsmen Guild Presents

CHRISTMAS ART FAIR

SATURDAY
DECEMBER 6
10AM-8PM

U-M COLISEUM, ANN ARBOR
FIFTH AVE. AT HILL ST.
763-4430

SUNDAY
DECEMBER 7
10AM-5PM



Small orchestra. Big sound!

Ann Arbor Chamber Orchestra

Sun., Nov. 2, 3:00 p.m.
At the Michigan Theatre
Csaba Onczay, 'Cello

Concerto for Cello—Vivaldi
Concerto in G—Boccherini
Ancient Airs and Dances—Respighi

Tickets $7.50 and $6.00 / Students and Senior Citizens $5.00 and $4.00

Fri., Dec. 12, 8:00 p.m.
At the Michigan League
Nancy Waring, Flute

Symphony No. 1—Beethoven
The Marriage of Figaro—Mozart
Fantasia for a Gentleman—Rodrigo

Reserved Table Seating $10.00. Dessert and coffee included.

All tickets on sale at the Michigan Theatre Box Office, Mon–Sat. 2 to 6 p.m.
Call **996-0066** to charge tickets to major credit card.

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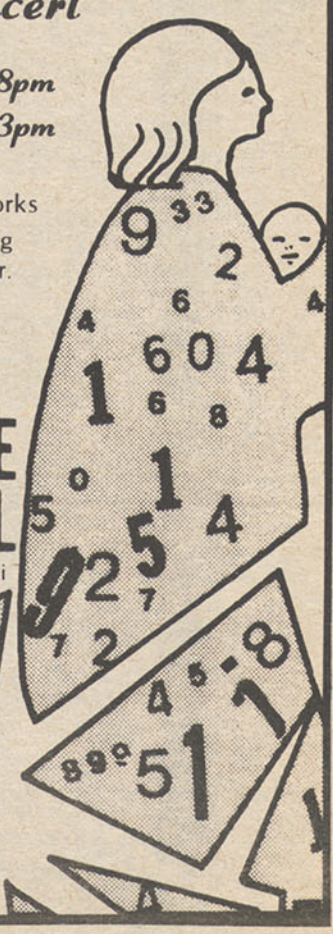
For the Discriminating Theatre-goer

The University of Michigan School of Music presents

The U-M dance company Fall Concert

November 14, 15 8pm
November 16 3pm

Premiere of works
by Peter Sparling
and Gus Solomon, Jr.



and **THE CONSUL**
by Gian-Carlo Menotti

November 20-22 8pm
November 23 3pm

call: (313) 764-0450
Professional Theatre Program

CALENDAR

A selection of Ann Arbor events by our staff and contributors, with separate listings for exhibits and for music at local night spots.

TO PUBLICIZE EVENTS IN THE CALENDAR

Mail press releases to Mary Hunt, Calendar Editor, *ANN ARBOR OBSERVER*, 206 S. Main, Ann Arbor, Michigan 48104. **PLEASE** do not phone in information. With few exceptions, events must be within Ann Arbor. Always include the address and telephone of a contact person. The calendar is published a month ahead; notices for December events, for example, must arrive in November. All material received by the 15th of November will be used as space permits; material submitted later may not get in.

MUSIC AT NIGHT SPOTS

by Lee Berry

These bookings came from information available at press time. Last minute changes are always possible, so to be certain who will be playing, it's advisable to call ahead.

THE ARK, 1421 Hill St. 761-1421.

NOV. 1-2: Gamble Rogers. The Travis-picking guitarist-singer-humorist is a frequent guest on National Public Radio's "All Things Considered." **NOV. 6: Peter Alsop.** West Coast singer-guitarist. Feminist songs (!?). **NOV. 7-9: Michael Cooney.** He survived a nearly fatal auto accident last year, but it remained unlikely that he would recover enough to resume performing, 15 months later, he is making a cautious return to the circuit, alternating months between work and rest. **NOV. 13: Bard.** Irish band now living in French Canada. **NOV. 14-15: Bryan Bowers. NOV. 16: Children's Concert** with **Rich & Maureen Del Rosso.** Song and dance for kids. **NOV. 18: John Roberts.** English folk music from half of the Roberts/Barrow duo. **NOV. 21-22: Stan Rogers.** Canadian singer-songwriter. **NOV. 23: Joe Heaney.** Irish singer who performs largely in Gaelic. **NOV. 28-29: David Bromberg.** Le Grand Fromage himself has retired from "show business," choosing instead to pursue violin-making and to perform only occasional, special shows in special places like the Ark. Shows at 8 & 10:30 each night. **EVERY WEDNESDAY: Hoot Night.** Open mike for aspiring (and established) performers.

AURA INN, 11275 Pleasant Lake Rd., 428-7993.

NOV. 1: Mike Katon Band. First-rate boogie rock & roll played with a serious good time in mind. According to the folks at the Aura, the crowd is frenzied from the start. **NOV. 7-8: Sailcatz.** Still a fairly new group, the 'Catz play the blues with all the power and poise of experienced journeymen—and with twice the conviction and sense of urgency. **NOV. 14-15, 21-22, 28-29: Mike Katon Band.** See above.

BIMBO'S, 114 E. Washington, 665-3231.

EVERY FRI./SAT. **The Gaslighters.** Old-fashioned Dixieland band.

BLACK JACK TAVERN, 3600 Plymouth, 769-9400.

Located inside Win Schulers, the Black Jack features acoustic piano soloists during happy hour Wed.-Fri. Late night entertainment consists of guitar duos performing soft-rock/easy-listening material Wed.-Sat. **NOV. 5-8: Bizer Brothers. NOV. 12-15 & 19-22: Doubletake. NOV. 26-29: Irish & Eversole.**

BLIND PIG, 208 S. First, 996-8555.

NOV. 1: II-V-I. Those crazy Urbations, (Chip, Carl et al) in disguise. Wild, raucous eight-piece rhythm & blues from the post-war era. Pre-rock & roll. **NOV. 6-8: Steve Nardella Band.** No trip East after all, at least for the moment, for Ann Arbor's resident masters of roots rock & roll. Opened Jeff Beck's October concert in Detroit. **NOV. 14-15: Geremia.** Jazz. **NOV. 21-22: Andy Boller Band.** Rollicking rock & roll band including the core of Steve Newhouse's recently revived Nukeabillies. Pianist/leader Andy Boller (also an Urbation) possesses respectable chops—at both the ivories and songwriting. **NOV. 28-29: Progressive Blues Band.** Motor City blues band featuring *Detroit News* writer Lowell Canfiel on lead guitar. Their recent single, "Tiger Blues," got them lots of airplay until the baseball season ended. **EVERY MONDAY: Boogie Woogie Red.** Barrelhouse piano and vocals keeping the blues alive. When he's hot he sizzles. **EVERY THURSDAY: Steve Nardella Band.** See above.

BUTCH CASSIDY'S, 3250 Washtenaw, 971-1100.

The latest incarnation at the Crystal House motel. Cassidy's presents "Urban Cowboy"-inspired country & western music Wed.-Sat. nights. Dancing. **NOV. 4-8 & 11-15: Desert Skies.** Five-piece country-rock in the Eagles tradition. **EVERY MONDAY:** Don Clay & the North Country Grass.

COUNT OF ANTIPASTO, 1140 S. University, 668-8411.

Live music on weekends only. No dancing. No cover charge either, although drink prices are raised slightly. **NOV. 1: Semblance.** Interesting popular combinations of instrumental funk-jazz and vocal pop-jazz. Highlighted by riveting interplay between guitarist David Mason, saxophonist Dana Gross and pianist Claudia Miller. **NOV. 4: Eclipse Jazz Jam Session.** A rhythm section is on hand; soloists and spectators are invited to join in. Baritone saxophonist David Swain (of the Urbations) calls the tunes and directs traffic onstage. **NOV. 7-8: Dick Siegel & the Ministers of Melody.** Dick's new LP is finally out on the streets, selling like hot cakes and, in case anyone expected otherwise, it swings like crazy. **NOV. 11: U-M Jazz Band.** 18-piece student big band under the direction of trumpeter Louis Smith. Full, brassy arrangements of Ellington, Miles Davis, Chick Corea et al. **NOV. 14-15: Semblance.** See above. **NOV. 18: Eclipse Jazz Jam Session.** See above. **NOV. 21-22: Pearl Alley.** A recently-formed cover band from the Jackson area. Led by a dynamic female vocalist. Current rock & roll radio hits plus some reggae.

DEL RIO, 122 W. Washington, 761-2530.

EVERY SUNDAY: Dinnertime "Sunday Jazz" at the Del is an Ann Arbor institution. Always swings; get there early. 5:30-8:30 p.m.

THE EARLE, 121 W. Washington, 994-0211.

Live jazz trios Tues.-Sat. First sets are generally of a laid-back, "cocktail" nature, with the more challenging music in the later sets. No dancing. **EVERY TUESDAY THRU THURSDAY: Ron Brooks Trio.** The personnel varies from time to time, but the quality remains top-notch. **NOV. 1: Gary Haverkate Trio.** After having played with Ron Brooks and Howard White, Gary's own trio is now firmly established at The Earle. Features Dan Kolten on bass, Danny Spencer on drums. **NOV. 7-8:** To be announced. **NOV. 14-15: Howard White Trio.** A collage of different rhythms equivalent to a one-night trip around the western Hemisphere without leaving your table. Makes you wish The Earle still had dancing. **NOV. 21-22:** To be announced. **NOV. 28-29: Joe Summers Trio.** Summers, a veteran session guitarist, performs stirring, motion-filled music that's accessible without being the least bit compromised.

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350 Madison Avenue, Detroit

Canada's Royal Winnipeg Ballet
Nov. 5 - 9
"Quite simply, one of the finest ensembles of young dancers in the world today." N.Y. DAILY NEWS

Television's "Chicken George" and "Tenspeed" will knock you out with a song-and-dance style that doesn't quit.
Ben Vereen
Nov. 11 - 16

LAURA DEAN DANCERS AND MUSICIANS
Nov. 19 - 23
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Join the Puppet Theatre of Israel for a trip down the yellow brick road on its first North American tour. A perfect show for you and your munchkins. 12 performances!
THE WIZARD OF OZ
Nov. 25 - 30

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Children 1/2 price

THE WIZARD OF OZ
by the Puppet Theatre of Israel
Two shows
Thurs. Nov. 20, 4 and 7 p.m.
Spectacular life-size puppets travel the Yellow Brick Road

A FRENCH CHRISTMAS
Thurs. Dec. 11, 7 p.m.
A holiday celebration by Theatre de la Jeune Lune with all the charm and magic of French tradition.

PTP Ticket Office 10 a.m. - 1 p.m., 2 - 5 p.m. Mon.-Fri.
Michigan League, Ann Arbor, Mi. 48109
(313) 764-0450
Professional Theatre Program

NOVEMBER

The Blind Pig 208 S.First, Ann Arbor 996-8555

Thurs.	Fri.	Sat.
Steve Nardella $2.00		1 II V I $2.00
6	7	8 Steve Nardella $2.00
13 Steve Nardella $2.00	14 Geremia	15 $2.00
20 Changes $2.00	21 Andy Boller Band	22 $2.00
Closed 27	28 Progressive Blues Band	29 $2.00

Dance Theatre 2

Third Season

Chamber Series
at Dance Theatre Studio
711 N. University

Fri. & Sat.
Oct. 17, 18
8 pm

Fri. & Sat.
Dec. 5,6
8 pm

Fri. & Sat.
Feb. 27, 28
8 pm

Limited seating
Tickets advance sale only

Michigan Theatre Box Office
603 East Liberty
(313) 668-8480

Matthew C. Hoffmann
jewelry design

247 EAST LIBERTY PLAZA, ANN ARBOR 665-7692

CALENDAR /continued

THE HABITAT, 3050 Jackson Rd., 665-3636.

Solo piano music featured during **Mon.-Fri. happy hour** in this bar inside Weber's Inn. **Tues.-Sat.** late-night dancing to **Pegasus,** soft rock trio.

HARDY'S, 100 S. Fourth Ave., 769-9500.

Hardy's is the pub inside Ann Arbor Inn. Entertainment on weekends only, consisting of solo and duo acts performing light rock and blues. No dancing. **NOV. 1: Mark Northey. NOV. 7-8 & 14-15: Spires & Williams. NOV. 21-22 & 28-29: Bizer Brothers.**

KING'S ARMS, 118 E. Washington, 663-9757.

NOV. 5-8 & 12-15: John Zawacki. Solo/easy listening/pop/country. **NOV. 19-20 & 26-29: Connie Huber.** Pop/country singer.

MOUNTAIN JACK'S, 300 S. Maple, 665-1133.

Live music Monday thru Saturday nights. Groups are commonly booked for a month or more at a time. **Tues.-Sat.: Gandolf's Paw.** Three-piece contemporary soft-rock and country.

PRETZEL BELL, 120 E. Liberty, 761-1470.

EVERY FRIDAY & SATURDAY: The RFD Boys. Ann Arbor's beloved quartet of bluegrass veterans keep packing 'em in every weekend.

RICK'S AMERICAN CAFE, 611 Church, 996-2747.

Casual come-as-you-are campus club featuring live music 7 nights a week. Dancing. **NOV. 1: Pontiac Pete & The Bonnevilles.** Authentic Fifties rockabilly. A few personnel changes have left the Bonnevilles stronger than ever, with a clearer, less cluttered sound. **NOV. 2: Steve Newhouse & the Nukeabillies.** Country-flavored rock & roll that has more to do with the Grateful Dead than it does with "Urban Cowboy." Revived after a short retirement. **NOV. 3: Ellen McIlwaine** with special guests George Bedard & Pontiac Pete Ferguson. See Events. **NOV. 4: Election Night Returns Video Party. NOV. 5-6: Hard Times Band.** Among the very best-received groups ever to perform at Rick's. The Art Fair crowds literally wouldn't let them stop. 6-piece modern country-rock. Heavy on the Waylon Jennings and Marshall Tucker. **NOV. 7-8: Newt & the Salamanders.** Saxophonist Newt Cole and crew are one of the state's truly great party bands. Repertoire ranges from Frank Zappa to Lawrence Welk and just about anything in between. **NOV. 9-10: Steve Nardella Band.** See Blind Pig. **NOV. 11: Charlie Musselwhite Blues Review.** See Events. **NOV. 12: Semblance.** See Count of Antipasto. **NOV. 13: Sailcatz.** See Aura Inn. **NOV. 14-15: Detroit Blues Band.** 6-piece R&B band making its Ann Arbor debut. Swinging and highly danceable, according to sources at WDET. **NOV. 16-17: Dick Siegel & The Ministers of Melody.** See Count of Antipasto. **NOV. 18: Reggae Dance Party.** The latest and the greatest in ska and reggae recordings. Spun by WCBN disc jockeys Michael Kremen and Brian Tomsic. **NOV. 19: Son Seals Blues Band.** See Events. **NOV. 20: Semblance.** See above. **NOV. 21-22: Bryan Lee Show.** Blind from birth, Bryan plays out his blues on his searing, stinging electric guitar. New band sounds fresher and livelier. **NOV. 24: Telluride Cowboys.** A brand-new group that comes highly recommended. Bob Wills-style Texas swing and country-western. **NOV. 25: Blue Front Persuaders.** Just about every time the Persuaders play at Rick's is sort of a homecoming party. The group's new guitarist is working in extremely well, lending the group greater versatility. **NOV. 26: Trees.** The familiar harmonies of this folk-rock-ish duo are backed by a tight, tough rhythm section. Much harder edged and more danceable. **NOV. 28-29: Sailcatz.** See Aura Inn.

SECOND CHANCE, 516 E. Liberty. 994-5350.

Ann Arbor's premier rock & roll club. Live music 7 nights a week consisting, for the most part, of professional Top-40 cover bands Tuesday thru Sunday. National-known recording artists are showcased every Monday night in the new Tidal Wave series. Dancing. **NOV. 1-2: Giveaway.** Formerly Magazine. **NOV. 3: The Michael Stanley Band** with special guests The Look. See Events. **NOV. 4-9: The Dittilies.** Rock & roll with elaborate, outrageous stage show. **NOV. 10: The Slits.** See Events. **NOV. 11-12: Rick Hall Band. NOV. 13-16: Dr. Bop & the Headliners.** One of the Chance's all-time favorite acts. Draws tremendously year after year. Campy, silly, but well-executed old-time rock & roll favorites. They even have their own bartender onstage mixing their drinks. **NOV. 17:** Tidal Wave concert to be announced. **NOV. 18: MUGSY. NOV. 19: George Thorogood and the Destroyers. NOV. 24:** Tidal Wave Concert to be announced. **NOV. 25-29: Giveaway.** See above.

STAR BAR, 109 N. Main. 769-0109.

At press time, only the first half of November had been booked, as the Star may close its doors during this month. **NOV. 1: The Broadcasters.** Loud, raucous new wave-ish rock & roll from Ron Cook (late of Gang War) and his new group. **NOV. 4: Dick Siegel & the Ministers of Melody. NOV. 5: Andy Boller Band.** See Blind Pig. **NOV. 6: City Lights.** Formerly Driving Blind, features guitarist Terry Hughes. Double-fisted rock & roll. **NOV. 7-8: Blue Front Persuaders.** See Rick's. **NOV. 11: The Strangers.** Guitarist/vocalist Tana Dean leads the band through creditable covers of contemporary rock radio material. Linda Ronstadt to Patti Smith. **NOV. 14-15: Steve Nardella Band.** See Blind Pig.

EVENTS

★ *denotes no admission charged.*

Film Location Abbreviations

AH-A — Angell Hall, Auditorium A. **MLB3[4]** — Modern Languages Building, Washington at Ingalls, Auditorium 3 or 4. **MT** — Michigan Theater, Liberty at Maynard. **Nat. Sci.** — Natural Sciences Building, North University across from Ingalls. **Old A&D** — Lorch Hall (Old Architecture Building at Tappan and Monroe). **Rm 100 HH** — Room 100 Hutchins Hall, Law School, State and Monroe.

Film Societies Abbreviations

AAFC — Ann Arbor Film Cooperative. **CG** — Cinema Guild. **C2** — Cinema 2. **GAR** — Gargoyle **MCTF** — Michigan Community Theater Foundation. **MED** — Mediatrics. **ACTION** — Alternative Action Film Series.

Film Societies Ticket Information

Ann Arbor Film Cooperative — $2 single features, $3 double features. Monday night is 2-for-1 night: two persons get in for the price of one. 769-7787. **Cinema Guild** — $2. Monday is 2-for-1 night. 764-0147. **Cinema II** — $2. 665-4626. **Gargoyle** — $1.50 or $2. See listings. 764-1817. **Michigan Community Theater Foundation** — single ticket at the door $2 per person or $1 per student, senior citizen and MCTF member. Series ticket (23 movies) $20 per person. $12 per student, senior citizen and MCTF member. 668-8480. **Mediatrics** — $2. 763-1107.

Occasionally a film is free. Check listings.

1 SATURDAY

★ Fall Sale: Friends of the Matthaei Botanical Gardens

Herbs are in the spotlight — herb wreaths, fans, and baskets, and culinary herbs and breads. Also, plants, porcelain flowers, gardeners' aprons, and more.

9 a.m.-4 p.m., Botanical Gardens, 1800 N. Dixboro Road.

★ 8th Annual Holiday Festival of the Arts

Arts and crafts by nearly 100 area exhibitors. Girl Scouts provide refreshments, including light meals.

9 a.m.-6 p.m., Farm Council on Saline-Ann Arbor Road at Pleasant Lake Road.

Sloppy Joe Lunch, Sauerkraut Supper, and Dance: Women of the Moose

Also showing: rummage sale and bake sale.

11:30 a.m.-2 p.m. lunch, 5:30-8 p.m. dinner. 390 S. Maple Road.

★ Cooking demonstration: Plaki (Greek baked fish with vegetables) with Lenore Mattoff.

11 a.m.-noon, Kitchenport, Kerrytown II, 415 N. Fifth Ave. Free.

"Invasion of the Body Snatchers"
(1955, Don Siegel)

Here's the promotional story synopsis of this much-praised horror classic: "The essence of INVASION is its aura of normalcy. A small-town doctor returns home and finds that a strange paranoia exists among its people. Townspeople are claiming that relatives and friends aren't who they appear or claim to be. The mystery deepens as these people suddenly, and without reason, retract their claims. Slowly but surely, Dr. Miles Bennell begins to unravel the puzzle. A strange invasion is taking place in Santa Mira, California, which utilizes pods that break open to create an emotionless facsimile of a human counterpart. An invasion from outer space that threatens the world! Miles Bennell starts a crusade to warn everyone, but it appears too late . . . or is it?"

Billed as "The original version Hollywood thought too frightening to show." Not for the young and timid.

12:15 p.m., 2:30, 7:15, 9:30, midnight. Michigan Theater. Matinees $1.50 adults, children $.75. Evening $2 adults, children $1. 995-9066.

"Invasion of the Body Snatchers"
(1955, Don Siegel).

See above.

2 p.m., Ann Arbor Public Library. Free. Recommended viewing age 12 and older.

★ Contemporary Directions Ensemble:
U-M School of Music

New director Carl St. Clair promises an interesting series of programs presenting the best in accessible modern music. The program includes Schwantner *Canticle of the Evening Bells,* Ligeti *Kammerkonzert* (some of his music appeared in *2001: A Space Odyssey*), *Hyperprism* by Varese (a renegade of modern music in that he dared to write music that is beautiful to listen to), and two pieces by composers on the U-M School of Music faculty: William Albright *Four Fantasies for Harpsichord* and *Brass Quintet* by the eclectic composer-performer William Bolcom.

8 p.m., Rackham. Free. Pre-concert discussion of the program at 7:30, Rackham Assembly Hall, fourth floor. Hosted by Ann Arbor composer George Cacioppo of WUOM, with panelists Carl St. Clair, William Albright, and William Bolcom.

Lecture-demonstration by Peter Sparling on Sat., Nov. 1 at Dance Building (behind Margaret Bell Pool).

★ Lecture-demonstration by Peter Sparling

Formerly with the Martha Graham Dance Company, Sparling is now working on his own, currently as guest artist in the upcoming U-M Dance Company fall concert. He shares the choreographies of three solo pieces he has developed: "Elegy" (performed to viola and piano music by Elliot Carter), "What She Forgot, He Remembered" and "Three Dances" performed to music by Igor Stravinsky. Sparling will also talk about leaving a major dance company and being on one's own.

8 p.m., Dance Building (behind the Margaret Bell Pool), Studio A. Free.

"Mr. R & Mr. H.":
PTP Best of Broadway Series

The pre-New York run of a 2-person musical tribute to Rodgers and Hammerstein, with Gordon McRae (who starred in "Oklahoma" and "Carousel") and Anita Darrian.

8 p.m., Power Center. $11.00–$13.50. 764-0450.

"Action": The It's All One Players

Pulitzer Prizewinner Sam Shepherd's one-act drama about survivors of a devastation following

Old-Fashioned Entertainment
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SHOW PALACE
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Series Tickets: **
$4 for 1 ticket, $7.75 for 2
$15.50 for 5, $33.00 for 12
— in any combination
Six seasonal shows;
next is a Christmas Show
on Dec. 5 at 7:30 PM
All on Friday evenings.
Movies (such as "NUTCRACKER",
"MAN WHO CAME TO DINNER"
"IT HAPPENED ONE NIGHT")
and Live Acts (such as
EMU MADRIGAL SINGERS,
DANCE THEATRE 2,
A² CIVIC THEATER SCENES) **

MOVIES
at the MICHIGAN

Sun., Nov. 2, 7:30 PM and
Mon., Nov. 3, 4:15, 6, 7:45 PM
"KEY LARGO"
(Academy Award Winner with
BOGART and BACALL)

Sun., Nov. 16, 6, 8 PM and
Mon., Nov. 17, 4, 6, 8 PM
"THE BARKLAYS of BROADWAY"
(Toe-Tapping Showtime)

Mon., Dec. 1,3, 4:30, 6, 7:30 PM and
Tues., Dec. 2, 3, 4:30, 6, 7:30 PM
"AT THE CIRCUS"
(MARX BROTHERS)
**$2 each
Series Tickets:
$20 for 23 admissions.
Movies such as "THE JAZZ SINGER", "THE THIN MAN", "LILLIES OF THE FIELD" **
** substantially reduced prices for Senior Citizens, Students, Members of SEMCA, Members of MCTF

MICHIGAN THEATRE
603 E. Liberty
Downtown Ann Arbor
Box Office Open, Mon-Sat 2-6 PM
668-8480

World Horizons
a lecture & film travel series

November 21
THE KINGDOM OF THE NETHERLANDS
with Russ Potter

8 p.m., Auditorium 3
Modern Languages Building
UM Central Campus

Tickets: $3.50 general admission, $2.50 senior citizens, $1.50 children under 12. Available at: UM International Center, Michigan Theater, Complete Cuisine, Hudson's, UAC TicketOffice, and at the door.

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in Kerrytown • 665-9188

November Highlights
in our demonstration kitchen

1 Saturday 11am-12 noon **Plaki** 12:30-3:30pm: **Kenwood mixer and Maxim oven** Bonnie Fitts	**5 Wednesday** 11am-1pm **Cuisinart Food Processor** Lenore Mattoff	**8 Saturday** 11am-12 noon: **Peppermint creams** Jean Cooper of Chelsea 12:30-3:30pm: **Kenwood mixer and Maxim oven** Bonnie Fitts
14 Friday 1:30-3:30pm **French bread workshop** Jeff Renner, Instructor **$5.00 fee**	**15 Saturday** 10:30-11:30am **Chocolates for the holidays** Gari Feldman of the Sugar Shack in Chelsea	**19 Wednesday** 10:30-11:30am **Shellfish** Monahan's Fish Market in Kerrytown
22 Saturday 11 am-12 noon **English steamed pudding** Lenore Mattoff	**26 Wednesday** 11am-12 noon: **Gingerbread house** Lenore Mattoff 2-5: **Carving a Turkey** by Arnold Schwartz of Trident Cutlery. Bring in one of your worst knives and he'll sharpen it for you and show you how to keep it sharp.	**29 Saturday** 11am-12 noon **Potato Latkes** (potato pancakes) Doris Miller will demonstrate this traditional food for Chanukah

SEVA RESTAURANT

314 E. Liberty ~ 662-2019

Audree Levy's

INVITATIONAL ANN ARBOR WINTER ART FAIR

DATE:
Nov. 7, 8, &9, 1980

TIME:
Fri. & Sat. 10 a.m.–9 p.m.
Sun. 10 a.m.–6 p.m.

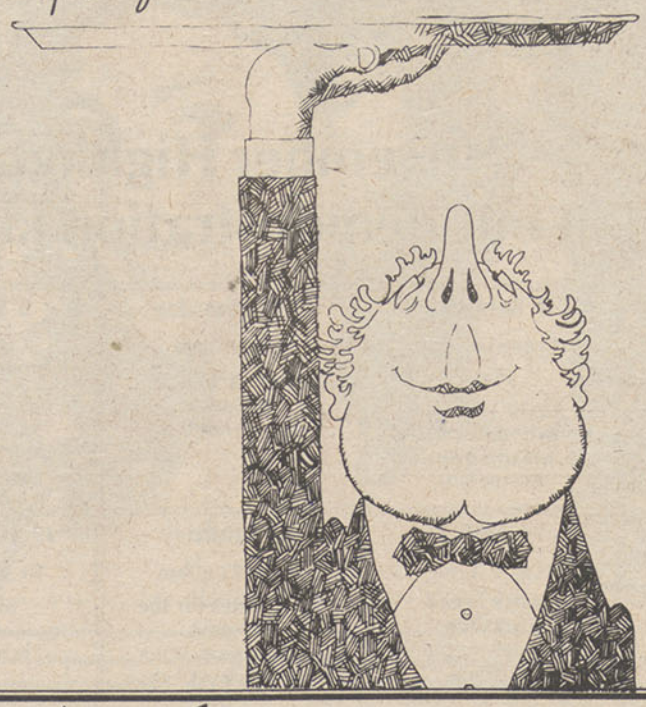
PLACE:
U of M Track & Tennis Bldg.
Ferry Field on State Street
I-94 Exit State Rd. (north)

$1.00 Admission
(Children under 10 free with adult)
250 Artists and Craftsmen

U of M $1.00 Parking on Ferry Field

122 EAST WASHINGTON

oil paintings, graphics, water-colors, needleworks, photographs, diplomas, plaque lamination, etc.



Andersons Framing

tuesday - saturday 9-5:30

995-4415

CALENDAR /continued

the Viet Nam war. They talk about how to relate when there's nothing left to relate to.

8 and 10 p.m., Canterbury Loft, 332 S. State. $3 donation requested. 665-0606.

FILMS

AAFC. "The Man Who Loved Women" (Francois Truffaut, 1977). MLB 4, 7 & 9 p.m. **CG.** "All Screwed Up" (Lina Wertmuller, 1976) with Luigi Diberti and Lina Polito. In Italian with subtitles. Old A&D, 7 & 9 p.m. **ACTION.** "Fahrenheit 451" (Francois Truffaut, 1966) with Julie Christie and Oskar Werner. Nat. Sci., 7 & 9:15 p.m. **CG.** "Goldfinger" (Guy Hamilton, 1964) with Sean Connery and Honor Blackman. AH-A, 7 & 9 p.m. **MED.** "Carrie" (Brian de Palma, 1976) with Sissy Spacek. MLB-3, 7:30 & 9:30 p.m. **GAR.** "Eyes of Hell" (Julian Roffman, 1961), a 3-D science fiction horror classic. Rm 100 HH, 7 & 9 p.m.

Ellen McIlwain performs Mon., Nov. 3, at Rick's.

2 SUNDAY

8th Annual Holiday Festival of the Arts
See 1 Saturday. Noon–6 p.m.

Mini-Matinee Club:
Ann Arbor Recreation Department
Live performances for kids 4 to 8. Featuring a puppet show, "The Fisherman and His Wife," and balladeer Will Vukin. The audience sits on the floor for the one-hour show and meets the performers afterwards.

1:30 and 3:30 p.m., Eberbach Cultural Arts Building, 1220 S. Forest. $2 children, $2.50 adults at the door.

"Mr. R. & Mr. H":
PTP Best of Broadway series
See 1 Saturday.

2 & 8 p.m., Power Center. Tickets $9.00–$13.00. 764-0450.

Faculty Artists Concert:
University Musical Society
Internationally-prominent School of Music faculty perform. Baritone Leslie Guinn sings songs by Stephen Foster (a specialty of his) and Francois Poulenc. John McCollum, William Cross, and Katherine Hilgenberg narrate Stravinsky's *Histoire du Soldat* for dancers and 7 instrumentalists.

2:30 p.m., Rackham. Tickets $3 at UMS, Burton Tower. Free upon request to all UMS series subscribers.

★ **Gospel Choir Youth Day**
Fifteen youth choirs from Ann Arbor, Ypsilanti, Detroit and Inkster. Lots of variety for gospel music lovers.

3 p.m.–5 p.m., New Hope Baptist Church, 218 Chapin. 994-4620. Free.

"Action": The It's All One Players
See 1 Saturday. 4 and 8 p.m.

Ann Arbor Chamber Orchestra
Cello soloist Czaba Onczay, first-prize winner of the 1973 Pablo Casals Cello Competition and professor at Budapest's Liszt Academy of Music, performs cello concertos by Boccherini and Haydn. Rounding out this diverting program are Rossini's *Overture Cambiale Di Matrimonio* and Resphighi's *Ancient Airs and Dances*, a beautiful collection of 16th and 17th century melodies transformed for modern symphonic ensemble.

3 p.m., Michigan Theatre. European-style intermission with chamber music and refreshments in the lobby. Tickets $6 and $7.50 ($4 and $5 for students and seniors) at the Michigan Theatre box office or call 996-0066.

FILMS

ACTION. "Wizards" (Ralph Bakshi, 1977). Brilliantly animated, though sexist, fantasy of good vs. evil. MLB-4, 7 & 9 p.m. **CG.** BUNUEL FESTIVAL: THE MEXICAN PERIOD. "The Criminal Life of Archibaldo de la Cruz" (Luis Bunuel, 1955) with Ernesto Alonso, Minoslava Stien, Rita Maredo. In Spanish with subtitles. Old A&D, 7 & 9 p.m. **C2.** "The Hound of the Baskervilles" (Sidney Lanfield, 1939) with Basil Rathbone and Nigel Bruce. AH-A, 7 & 10:20 p.m. "I Married a Witch" (Rene Clair, 1942) with Veronica Lake, Fredric March, Susan Hayward, and Robert Benchley. AH-A, 8:40 p.m. **MCTF.** "Key Largo" (John Huston, 1948) with Humphrey Bogart and Lauren Bacall. Mich., 7:30 p.m.

3 MONDAY

U-M Women's Volleyball vs. Eastern Michigan

7 p.m., Central Campus Rec. Building. $1. 764-0244.

★ **Workshop: "Making Gifts for Gardeners"**
Pat Pachuta, popular U-M Botanical Gardens horticulturist, shows how to make terraria, dish gardens, and succulent wreaths.

7:15–9:15 p.m., Matthaei Botanical Gardens, 1800 N. Dixboro Road. $9. Call U-M Extension Service, 764-1168.

Academy of St. Martin in the Fields:
University Musical Society Chamber Arts Series
The world's most-recorded chamber orchestra on their first North American tour. Appearing in Ann Arbor without their director, Neville Mariner, they're expected to be superb nevertheless.

8:30 p.m., Hill Auditorium. Tickets $5–$8 at UMS, Burton Tower.

Michael Stanley Band with special guests
The Look: Tidal Wave Showcase Series
Regarded by some as Cleveland's answer to the Seger-syndrome, the MSB has released several national LPs. But, despite enormous regional popularity, it has thus far been unable to make the leap to national stature. Musically the group lies just about dead-center between hard-rock and soft-rock. Helped by the immense financial backing of Midwest rock promotions magnate Michael Belkin, it's probably only a matter of time before the group makes it big.

9 p.m. Second Chance. Tickets $5.50 at Discount Records, Schoolkids', Hudson's and all CTC outlets. 665-4755.

London Eurythmists perform Wed., Nov. 5 at Mendelssohn.

Ellen McIlwaine plus special guests George Bedard & Pontiac Pete Ferguson
Undoubtedly one of the gutsiest women ever to pick up an electric guitar. McIlwaine's self-taught, explosive slide technique turns a one-woman performance into a brash, no-holds-barred exhibition of blues, rock & roll, and funk. She also plays a rocking piano, moving back and forth between originals and tunes by her favorites. (She lists Ray Charles, Elvis Presley, Otis Redding and the MC5 as major influences.) Lately she's taken to showing up and sitting in with people like the Nighthawks and Catfish Hodge.

9:30 p.m. Rick's American Cafe. Tickets ($3 in advance/$3.50 at the door) at Discount Records, Schoolkids', Aura Sounde and Rick's. 665-4755.

FILMS

AAFC. U.P.A. ANIMATION. A collection of early theatrical cartoons and award-winning short story cartoons. AH-A, 7 p.m. "The Seventh Voyage of Sinbad" (Nathan Juran, 1958). A landmark in the field of stop-action animation. AH-A, 8:40 p.m. "Yellow Submarine" (George Dunning, 1968). Classic animated Beatles. AH-A, 10:20 p.m. **ACTION.** "Brother Rat and a Baby" and "Rear Gunner," both starring Ronald Reagan. A special pre-election treat. Nat. Sci., 7, 8:45, & 10 p.m. $1.25 for one show, $2 for both. **CG.** JAPANESE FILM SERIES. "Early Summer" (Yasujiro Ozu, 1951). Old A&D, 7 p.m., free. **MTCF.** "Key Largo" (See 2 Sunday.) Mich., 4:15, 6, 7:45 p.m.

4 TUESDAY

Dave Mason: Major Events Office

Following an interrupted stint as guitarist for the occasionally brilliant British group Traffic, Dave Mason released a solid, extremely listenable solo LP, "Alone Together," and then replaced Eric Clapton in the celebrated Dominoes for a brief tour. In the ensuing ten years, he has released a seemingly endless series of milky nondescript records notable only insofar as at least half of them contain different (or sometimes not) versions of "Feelin' Alright," his major achievement with Traffic. It's said that he's great in concert. He must be.

8 p.m. Hill Auditorium. Tickets $6.50–$8.50 at Michigan Union Box Office, Hudson's and all CTC outlets. 763-2071.

FILMS

AAFC. "The Deer Hunter" (Michael Cimino, 1978) with Robert DeNiro, John Savage, Christopher Walken, Meryl Streep. AH-A, 6:30 & 9:30 p.m. **CG.** "Potemkin" (Sergei Eisenstein, 1925). Voted best film in the world by film historians in 1958. Old A&D, 7 & 8:15 p.m.

5 WEDNESDAY

Arrowcraft Sale

Handweavings from the Arrowcraft Shop, Gatlinburg, Tennessee. Proceeds help support the Arrowmont School of Crafts in Gatlinburg. A philanthropic project of Pi Beta Phi sorority.

11 a.m.–8 p.m., 3079 Exmoor. 663-2549.

★ Cooking demonstration with Cuisinart Food Processor.

11 a.m.–1 p.m., Kitchen Port, Kerrytown II, 415 N. Fifth Ave. Free.

★ Lecture/demonstration on eurythmy

Noon, Pendleton Room, Michigan Union. See 5 November. 8 p.m. Free.

The London Eurythmy Group

Nine performers present the unusual performing art of eurythmy, in which poetry and music become visible through movement. With violin, cello, piano, and spoken accompaniment. Presented by the Rudolph Steiner Institute of the Great Lakes Area. Philosopher-educator Rudolph Steiner originated eurythmy in the early part of this century.

8 p.m., Mendelssohn Theatre. Tickets $4.50 and $6 at UAC Ticket Central, Liberty Music, or call 763-1107. Free lecture/demonstration by group director Marguerite Lundgren at noon Wednesday in the Michigan Union's Pendleton Room.

★ "Der Verlorene" ["The Lost One"] (1951, Peter Lorre)

Psychological realism with Peter Lorre, Karl John. German-language film sponsored by the U-M German Department. No dubbing or subtitles.

8 p.m., Max Kade German House, 603 Oxford at Geddes. Free.

"Table Manners": U-M Dept. of Theatre Showcase Series

Contemporary comedy of manners by British satirist Alan Ayckbourn.

8 p.m., Trueblood Theatre, Frieze Building. Tickets $2.50. 764-0450.

FILMS

AAFC. "Heartbeat" (John Bynum, 1980). About Kerouac, Cassady, and the Beats. With Nick Nolte and Sissy Spacek. MLB-3, 7 & 9:15 p.m. **CG.** AMERICAN AVANT-GARDE FILMS. 8 films including "Meshes of the Afternoon" (Maya Deren, 1943), "Scorpio Rising" (Kenneth Anger, 1964), "Thigh Line Lyre Triangular" (Stan Brakhage, 1961). Old A&D, 7 & 9:05 p.m. **C2.** "Rashomon" (Akira Kurosawa, 1951) with Toshiro Mifune. In Japanese with subtitles. AH-A, 7 & 9 p.m.

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THE WIZARD OF OZ
(Victor Fleming, 1939)
starring JUDY GARLAND

Thursday Nov 13th 4, 7, 9
STRANGERS ON A TRAIN
(Alfred Hitchock, 1951)
starring ROBERT WALKER

Thursday, Nov 20th 4, 7, 9
SMALL CHANGE
(Francios Truffaut, 1976)

603 E. Liberty

EMU THEATRE

Louisa May Alcott's
Little Women

Adapted by Thelma McDaniel
Laughter and tears as Meg, Jo, Beth and Amy work and play at growing up.

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8 pm Friday and Saturday
7 pm Sunday
Saturday and Sunday Matinee 2 pm

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MON-THUR 9-9 FRI 9-5:30
SAT 10-5 SUNDAYS 12-5

university cellar

CALENDAR /continued

6 THURSDAY

6th Annual Holiday Bazaar: St. Joseph Mercy Hospital Medical Auxiliary
Holiday crafts handmade by members, crafts sale by area artisans, and a Holiday Cookie Cookbook — all to benefit the Hospice of Washtenaw now being organized.
10 a.m.–3 p.m., Earhart Clubhouse, 835 Greenhills Drive.

★ **"No Maps on My Taps": Ann Arbor Public Library film series**
Prize-winning documentary account of the lives and times of three great tap dancers: Sandman Sims, Bunny Briggs, and Chuck Green. Rehearsing, jiving on the streets, and reminiscing, the men warm up for a stage competition at Harlem's Small Paradise Club.
12:10 p.m. and 7:30 p.m. Ann Arbor Public Library. Free.

"Biology, Neuroscience, and Society"
Lecture honoring U-M President Harold Shapiro by Seymour Kety, professor of psychiatry at Harvard Medical School and a leading researcher in cerebral circulation and biochemistry of the brain.
3 p.m., Rackham Lecture Hall. Free.

★ **"Why Do We Educate?": Public lecture series on current issues in education and public policy**
Patricia Graham, former director of the National Institute of Education, speaks. Sponsored by the U-M School of Education's Bush Program in Child Development and Social Policy.
4 p.m., Schorling Auditorium, School of Education. Free.

★ **Poetry readings: Judith Kerman, Lou Brothers, Margo LaGattuta**
7:30 p.m., Guild House, 802 Monroe. Free.

"Papp": Canterbury Stage Company
Futuristic comedy by Kenneth Cameron. Written in 1969, set in the Vatican. It explores the dissolution of language, tradition, and civilization after a nuclear holocaust. Cameron takes ordinary language and imagines what it would be like after civilization has disintegrated. The Canterbury Stage Company is a mostly-student production collective.

"Godspell": St. Mary's Student Players
Popular musical updates the Gospel according to St. Matthew in a contemporary pop setting and features the hit song "Day by Day."
8 p.m., St. Mary's Student Chapel lower level, Thompson and William. $3, $2 for students. 663-0557.

"Table Manners": U-M Dept. of Theatre
See 5 Wednesday. 8 p.m.

FILMS

AAFC. "Pather Panchali" (Satyajit Ray, 1954). First part of Ray's great Apu Trilogy, the moving chronicle of a Bengali family. In Bengali with subtitles. AH-A, 7 & 9 p.m. **CG.** "Modern Times" (Charlie Chaplin, 1936) with Charlie Chaplin. Old A&D, 7 & 9 p.m. **CFT.** "The Wizard of Oz" (Victor Fleming, 1939) with Judy Garland, Ray Bolger, Bert Lahr. Mich., 4, 7 & 9 p.m.

7 FRIDAY

Audree Levy's Invitational Ann Arbor Winter Art Fair
With 250 artists and craftsmen.
10 a.m.–9 p.m., U-M Track and Tennis building (at Ferry Field off State Street). $1 admission, $1 parking, kids under 10 free.

Fall Book Sale: Friends of the Ann Arbor Public Library
Second-hand reading material in spectacular supply: children's books, science fiction, how-to, foreign-language, reference books, cook books, and lots of fiction. Also records, magazines, Friends' canvas tote bags, and the facsimile edition of Dr. A. W. Chase's "A Guide to Wealth" (Ann Arbor, 1858), which has just been published by the Friends. Proceeds augment the Library's programs and services.
Friday preview sale from 5:30 to 9 p.m. for members only. (Instant memberships available at the door for $3, $5 for families). Ann Arbor Main Library basement, S. Fifth Ave. at William.

★ **Wholistic Health Council lecture series: Rebirthing**
Gretchen Gardner, A.C.S.W. and a registered rebirther, talks about the theory and practice of rebirthing. She discusses connected breathing, how to heal the breathing mechanism, affirmations, and personal laws.
7:30 p.m., Wesley Foundation Lounge, 602 E. Huron at State. Free. Herb tea at 7 p.m.

Solo dance performance by John Rolland
A faculty member of the State Theater School of the Netherlands in Amsterdam, Rolland is deeply involved in Mabel Todd body alignment and release technique. Release technique, we are told, "integrates imagery and action. Developmental movement patterns, combined with anatomical images, stimulate personal movement exploration and develop a heightened capacity to listen and respond to the language of the imagination." Workshops in both these techniques will be given between Nov. 4 and 7, $30 for 6 sessions, or $5.50 for individual classes. Call 663-6414 evenings for workshop info.
8 p.m., Dance Theater II, 711 N. University. $3.

"Table Manners": U-M Dept. of Theatre
See 5 Wednesday. 8 p.m.

"Papp": Canterbury Stage Company
See 6 Thursday. 8 p.m.

"Godspell": St. Mary's Student Players
See 6 Thursday. 8 p.m.

Phillip Glass Ensemble with special guests William Albright & friends: Eclipse Jazz
Glass is among the best known and most respected of the 20th Century classical composers pursuing new definitions and new directions in music composition. Although rooted in the European classical and Eastern traditions, Glass' music bears strong resemblance to the exploratory works being written by composers seeking to extend the boundaries of jazz (e.g., Anthony Braxton) and popular music (e.g., Brian Eno). Glass' minimalist approach, while emphasizing texture and mood over traditional melody, is not unpleasant; in fact, its soothing, mesmerizing effect has led some to call it "trance music." The group includes flutes, saxophones, keyboards and bass synthesizers, and soprano voice.
8 p.m., Power Center. $7.50 tickets at Michigan Union Box Office, Schoolkids' Records, Discount Records and all Hudson's and CTC outlets. 763-5924.

FILMS

AAFC. CARY GRANT FESTIVAL. "Bringing Up Baby" (Howard Hawks, 1938) with Cary Grant and Katherine Hepburn. MLB-3, 7 & 10:20 p.m. "Twentieth Century" (Howard Hawks, 1934) with John Barrymore and Carole Lombard. MLB-3, 8:40 p.m. **ACTION.** "Adam's Rib" (George Cukor, 1949) with Katherine Hepburn and Spencer Tracy. MLB-4, 7 p.m. "You Can't Take It With You" (Frank Capra, 1938) with Jimmy Stewart, Jean Arthur, Lionel Barrymore. MLB-4, 9 p.m. **CG.** "McCabe and Mrs. Miller" (Robert Altman, 1971) with Warren Beatty and Julie Christie. Old A&D, 7 & 9:15 p.m. **C2.** "The Pirate" (Vincente Minelli, 1947) with Judy Garland and Gene Kelly. Nat. Sci., 7 p.m. "Captain Blood" (Michael Curtiz, 1935) with Errol Flynn. Nat. Sci., 9 p.m. **GAR.** "Wedding in Blood" (Claude Chabrol, 1973) a moral fable drawn from the horrifying boredom of bourgeois life. Rm 100 HH, 7 & 9 p.m. **MED.** "Tom Jones" (Tony Richardson, 1963) with Albert Finney and Susannah York. AH-A, 7 & 9:30 p.m.

8 SATURDAY

★ **Saturday Breakfast Ride: Ann Arbor Bicycle Touring Society**
The best ride for new riders to get to know the group. Each Saturday through November cyclists go to a nearby town for breakfast. Some ride directly back for a total of about 25 miles, others go as far as they like. The pace is leisurely — less than 12 m.p.h. November ride leader: John Downey, 668-8757.
8:30 a.m. riders leave from Amtrak Depot.

★ **Fall Book Sale: Friends of the Ann Arbor Public Library**
See 7 Friday. 9 a.m.–6 p.m. Free admission.

6th Conference on Ethics, Humanism, and Medicine
An interdisciplinary approach to medical ethics. Topics and speakers include "Affirmative

Action in Medical School Admissions" (Carl Cohen, U-M philosophy professor, and H. Jack Geiger, professor of community medicine at City College of New York); "Drug Testing in Prison" (Marx Wartofsky, Boston University philosophy professor and Robert Levine, Yale Medical School professor and lecturer in pharmacology); "Treating Children without Parental Consent" (Yale law professor Robert Burt and Arnold Relman, M.D., editor of *The New England Journal of Medicine*). After each topic is introduced, participants divide into small groups to resolve specific test cases.

8:30 a.m.–4:30 p.m., School of Public Health. 764-6263. $6, $3 for students. Advance registration required; call 764-6263. Lunch provided. Approved for 6½ hours Continuing Medical Education credit. Credit for nurses applied for.

Christmas Bazaar:
Glacier Way United Methodist Church

Handsewn items, plants, baked goods, white elephants, and a special table for children only, with inexpensive gifts for kids to give. Snacks and lunch.

9 a.m.–4 p.m., Glacier Way United Methodist Church, 1001 Green Road.

★ 2nd Annual Country Christmas Bazaar:
Church of Jesus Christ of Latter-Day Saints

Featuring handmade gifts and holiday items, baked goods, and amusements for the children.

9 a.m.–6 p.m., 914 Hill Street.

★ Old-fashioned Holiday Bazaar:
St. Paul's Lutheran Church

Booths with handsewn items; antiques and collectibles; baked goods; homemade sauerkraut, noodles, and soft pretzels; cards and stationery. Lunches and snacks.

9:30 a.m.–3 p.m., St. Paul's Lutheran Church, Liberty and Third. Park in Krause St. lot.

★ Christmas Bazaar:
St. Francis Altar Society

Booths include Artists' Corner, Gift Boutique, Grandma's Pantry, Curiosity Shop, Children's Gift Booth, Green Thumb, Book Shop, and Woodworking. Games for all ages.

9:30 a.m.–8:30 p.m. Spaghetti dinner 5–8 p.m. Babysitting 9:30–11:30, 1–3, 5–7. St. Francis of Assisi school gym, 2270 E. Stadium.

★ Senior citizens' Bazaar: Washtenaw County Parks and Recreation Commission

Handmade gifts from seniors and local craftspeople, baked goods, too.

10 a.m.–4 p.m., Washtenaw County Recreation Center, Washtenaw and Hogback (entrance off Hogback, which is the northern extension of Carpenter.)

★ Christmas Bazaar: Jaycees Auxiliary

Crafts, gifts, and baked goods to benefit the local chapter of the Children's Leukemia Foundation of Michigan.

10 a.m.–4 p.m., King of Kings Lutheran Church, 2685 Packard.

Audree Levy's Invitational Ann Arbor Winter Art Fair

See 7 Friday. 10 a.m.–9 p.m.

★ Cooking demonstration: peppermint creams with Jean Cooper

11 a.m.–noon, Kitchen Port, Kerrytown II, 415 N. Fifth Ave. Free.

★ Ethnic Tour of Detroit:
U-M International Center

Americans are welcome to join foreigners in all the Center's outings and activities. Guides from the Detroit Area Studies Center lead this tour of several Detroit ethnic neighborhoods, ending at the Renaissance Center with cocktails and dinner. For monthly calendars of the Center's many other events, call 764-9310. A good chance for Americans to meet people from other countries, broaden their cultural horizons, and take in some area events as well.

2–8 p.m. Vans leave from International Center, 603 E. Madison at State. Van tour free; drinks and meals extra.

★ Fall Bazaar: St. Thomas Altar Society

Needlepoint is a specialty, appearing in tree ornaments and a train set with depot and buildings to be raffled off. Other raffle items, too. Knitted items, plants, attic treasures, children's game booth, and more.

4–8 p.m., St. Thomas Church, 520 Elizabeth at Kingsley.

U-M Ice Hockey vs. Michigan State

7:30 p.m., Yost Ice Arena. $3–$3.50, $2 with U-M ID. 764-0244.

U-M Wrestling:
Varsity & Freshmen vs. Alums Meet

7:30 p.m., Crisler Arena. $1. 764-0244.

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UNIVERSITY MUSICAL SOCIETY

November Calendar

Academy of St. Martin in the Fields Monday, Nov. 3

Their first North American tour. "Wonderfully elegant and polished performances" . . . "the attack, the virtuosity, the gaiety, the charm, you can take it all for granted" . . . "a musical impulse that is unquestionably sincere, vigorous and refreshing" . . . "precision, care, consummate musicianship," are the words of reviewers in Europe, Asia and South America. Monday, 8:30.

Hill Auditorium

Julian Bream Guitarist Monday, Nov. 10

A distinctive and sought-after artist of our time, the superb English guitarist has won a wide and enthusiastic following around the world from his concerts and his recordings. For his sixth University Musical Society performance he will play works by Sylvius Weiss, J.S. Bach, Fernando Sor, Enrique Granados, Roberto Gerhard, Joaquin Rodrigo and Issac Albéniz. Monday, 8:30.

Hill Auditorium

Murray Perahia * Pianist Thursday, Nov. 13

"At least 99% of the time he makes you feel that you are finally hearing the perfect performance of whatever he may be playing. There is no aggressiveness, no affectation; it is simply all there, with everything perfectly in place and precisely fitted together." *Los Angeles Times.* Thursday, 8:30.

Rackham Auditorium

KENNETH GILBERT * HARPSICHORDIST SATURDAY, NOV. 15

Soloist, recording artist, teacher and musicologist, Kenneth Gilbert enjoys an encompassing career recognized throughout the international concert world. Of his many recordings, notable are the Six French Suites of Bach, the Eight "Great" Suites of Handel, and the complete works of Couperin and of Rameau. Saturday, 8:30.

Rackham Auditorium

Martti Talvela Basso Sunday, Nov. 16

"Live from Lincoln Center" will be telecast October 22 with Martti Talvela as soloist in a performance of Verdi's "Requiem," which Musical Society concertgoers heard him perform in Ann Arbor last season. Since his tremendous success in the 1975 performance of "Boris Godunov" at the Met, Talvela's outstanding voice has been hailed for its "organ-like boom" and its "velvety softness." Sunday, 8:30.

Hill Auditorium

The Feld Ballet Mon., Tues., Wed., Nov. 17, 18, 19

"Although Feld's style changes from ballet to ballet his creative character remains consistent. Similarly, although the personnel of his troupe may vary from time to time, the basic image of the Feld dancer — individual, athletic, musical and zippy — remains the same." Clive Barnes, *New York Times.* Monday, Tuesday, and Wednesday at 8:00.

Power Center

Kalichstein-Laredo-Robinson Trio Thursday, Nov. 20

Joseph Kalichstein, pianist, is "among the best of his generation." *Philadelphia Inquirer.* Jaime Laredo, is "a violinist of profound musicianship" *New Yorker* magazine. Sharon Robinson, cellist, "vitalizes everything she plays." *New York Times.* "Together they are as near perfection as one is ever likely to encounter." *Washington Post.* Thursday, 8:30.

Rackham Auditorium

The Caribbean * Carnival of Trinidad Friday, Nov. 21

From the rich and vibrant culture of Trinidad, three original folk traditions are brought together to recreate the Carnival atmosphere: calypso singing; limbo, fire and elaborately costumed Carnival dancing; and the exotic throb of steel band music. The ancient art of story telling, replete with humor, is always entertaining and sometimes charmingly earthy. Friday, 8:00.

Power Center

Los Angeles Philharmonic Sunday, Nov. 23

Carlo Maria Giulini, as the Music Director, "has taken an orchestra that was already of exceptionally high quality and imprinted the distinctive features of his mind and art upon its playing." *Chicago Sun-Times.* Sunday, 8:30.

Hill Auditorium

Hill Auditorium, Power Center and Rackham Auditorium are on the main campus of The University of Michigan.

Tickets at Burton Tower, Ann Arbor, Michigan 48109. Weekdays 9-4:30, Sat. 9-12. Phone (313) 665-3717.

* Seating limited for some concerts.

CALENDAR /continued

Bandorama

Not to be missed if you like band music, we're told. Every band on the U-M campus appears. The evening culminates when the entire U-M Marching Band rushes down the aisles of Hill Auditorium to fill the stage, with not an inch to spare, breaking into the "M" fanfare with overpowering effect.

8 p.m., Hill Auditorium. Tickets $2-$5 at the door or write Bandorama, School of Music, AA 48109.

Theatre Company of Ann Arbor performs Sat., Nov. 8 at Michigan Union Ballroom.

"At Second Sight": Theater Company of Ann Arbor

A collection of stories and choreopoems that dramatize the company members' real-life experiences and personal family histories. The performance integrates movement, music, and the spoken word in what's billed as "a theatrical celebration of awareness and human potential . . . playing the past and envisioning the future." Going on ten years old, the Theater Company of Ann Arbor claims to be Michigan's oldest experimental theater ensemble. Its goals are promoting social change and building a new culture. S. J. Mifsud is artistic director, Stephanie Ozer is musical director. The eight group members have worked together for a long time. "We're black and white, Jewish and Gentile, straight and gay," says Mifsud. "We show we have something in common and we can all work together."

8 p.m., Michigan Union Ballroom. Tickets $3.50 at the Michigan Theater Box Office, $4 at the door.

"St. Joe's Encores Lester Lanin": St. Joseph Mercy Hospital 5th annual benefit

A champagne reception, dinner and dance music by the popular Lester Lanin Orchestra, produced by Ann Arbor's most accomplished fundraisers. Benefit chairman Betsy Stranahan promises "splendid decorations, exciting entertainment, fine food, a festive mood—a genuinely memorable evening." Special entertainers will perform in the various Michigan League's dining areas. They include singers Constance Barron, Ralph Herbert, Wendy Bloom, and John McCollum; saxophonist Donald Sinta; the E.M.U. Madrigal Singers; and The Red Garter Band.

Funds from the event go to establish a continuing education program for health care professionals at St. Joe and Mercywood. Inflation and current reimbursement regulations make such programs increasingly dependent on philanthropic donations, we are told.

8 p.m., Michigan League. 2 ticket categories: sponsor, $200/couple; patrons, $600/couple. (Campus Inn cocktail party for patrons.) Call 572-4040 weekdays for reservations.

"Papp": Canterbury Stage Company
See 6 Thursday. 8 p.m.

"Godspell": St. Mary's Student Players
See 6 Thursday. 8 p.m.

Benefit Dance for the Organizing Committee for U-M Clericals
8 p.m., Halfway Inn, East Quad. $2.

"Table Manners": U-M Dept. of Theatre
See 5 Wednesday. 8 p.m.

FILMS

AAFC. "The Pink Panther" (Blake Edwards, 1964) with Peter Sellers, Robert Wagner, David Niven, and Claudia Cardinale, MLB-3, 7 p.m. "A Shot in the Dark" (Blake Edwards, 1964) with Peter Sellers and Elke Sommer. Pink Panther sequel. MLB-3, 9 p.m. **ACTION.** "The Missouri Breaks" (Arthur Penn, 1976) with Jack Nicholson and Marlon Brando. MLB-4, 7 & 9:20 p.m. **CG.** "The China Syndrome" (James Bridges, 1978) with Jane Fonda, Jack Lemmon, and Michael Douglas. Old A&D, 7 & 9:30 p.m. **C2.** "Knife in the Head" (Reinhard Hauff, 1978). Political mystery with Bruno Ganz. In German with subtitles. Ann Arbor premiere. AH-A, 7 & 9 p.m. **GAR.** "Wedding in Blood" (see 7 Friday). Rm. 100 HH, 7 & 9 p.m. **MED.** "Brubaker" (Stuart Rosenberg, 1980) with Robert Redford and Jane Alexander. Nat. Sci., 7 & 9:30 p.m.

9 SUNDAY

Ann Arbor City Championship Cross Country Meet: Ann Arbor Track CLub

The first such event held here, over a 3-mile course on grass and hills.

11 a.m., Veterans Park. $3 pre-registration fee. Send self-addressed, stamped envelope to Ann Arbor Gymkhana, 415 S. Maple, AA 48103. Forms also at local sports shops.

★ Christmas Bazaar: St. Francis Altar Society
See 8 Saturday. 9:30 a.m.-3 p.m.

★ Second Sunday Open House: Motor City Theatre Organ Society

Guest artist John Lauter plays the majestic old theater organ, lovingly restored by this dedicated group of theater organ nuts. Visitors can see how the organ works and try a hand at playing it, too.

10 a.m., Michigan Theater. Free.

★ "Trees without Leaves": Washtenaw County Parks and Recreation nature walk

Few people realize that studying leaves, with all their variations, is the least reliable way of identifying trees. Naturalist Matt Huemann shows how to identify trees by twigs, buds, bark, and even smell or taste.

10 a.m., Park Lyndon, N. Territorial Rd. 1 mi. east of M-52. Free.

Audree Levy's Invitational Ann Arbor Winter Art Fair
See 7 Friday. 10 a.m.-6 p.m.

★ Fall Book Sale: Friends of the Ann Arbor Public Library
See 7 Friday. 1-5 p.m. Free admission.

"Papp": Canterbury Stage Company
See 6 Thursday. 2 and 8 p.m.

Vladimir Horowitz: University Musical Society special recital

The legendary pianist loves to perform in Ann Arbor; he returns for his fifteenth performance here. Sure to be sold out.

4 p.m., Hill Auditorium. Call UMS, 665-3717 about ticket availability.

Musicke of Sundrie Kindes, Sun., Nov. 9 at University Reformed Church.

St. Cecilia's Day Concert: Academy of Early Music

Music of Henry Purcell—solos and duets, along with his Ode to St. Cecilia. The ensemble: Jeanine Dovell Bashour, soprano; Larry Vote, bass; Enid Sutherland, viola da gamba; and Edward Parmenter, harpsichord.

Early music as played on original instruments is best heard in smaller spaces with hard, resonant surfaces. That's why early music performances usually take place in churches rather than concert halls with lots of carpeting and upholstery.

8 p.m., St. Andrew's Episcopal Church, 306 N. Division. Tickets $4.50 at the door, the Michigan Theater Box Office, or by mail: Academy Concert Series, Box 7334, AA 48107.

Musicke of Sundrie Kindes: Academy of Early Music concert series

Ann Arbor is fast becoming the center of early music performing in the United States, thanks to

the unusual collection of talented and dedicated performers here. A high-quality performance can be expected of this ensemble of female musicians, all long involved with Baroque instruments: Penelope Crawford, harpsichord; Catherine Folkers, baroque flute; Enid Sutherland, viola da gamba; and Ars Musica newcomer Sara Sumner, baroque violin. The all-Baroque program consists of works of J. S. Bach, Telemann, Sweelinck, Buxtehude, and Rameau.

8 p.m., University Reformed Church, 1001 E. Huron at Fletcher. Tickets $4.50 ($3.50 with Academy member discount) at Michigan Theater box office, or write Academy Concert Series, Box 7334, AA 48107.

FILMS

CG. "Doctor Zhivago" (David Lean, 1965) with Julie Christie, Omar Shariff, Rod Steiger, Alex Guinness. Mich., 1, 6:30, 10 p.m. **C2.** "Thieves Like Us" (Robert Altman, 1974) with Keith Carradine and Shelly Duvall. AH-A, 7 & 9:15 p.m.

10 MONDAY

★ Fall Book Sale:
Friends of the Ann Arbor Public Library

See 7 Friday. 9 a.m.–5 p.m. Free admission.

★ Holiday Handicrafts Workshop:
Calvary Presbyterian Church

Demonstrations of ten holiday crafts items, with materials and assistance on hand.

9 a.m.–noon, 1–4 p.m., 7–10:30 p.m. Calvary Presbyterian Church, 2727 Fernwood. Cost varies with item and is only for materials. Call 971-3121 between 1:15 and 3:15 T–F to register.

★ Poetry reading: Paul Zimmer

"Zimmer is an unpredictable joy," according to a *Chicago Daily News* reviewer. His most recent book is *With Wanda: Town and Country Poems*. Sponsored by the U-M English Department and the Michigan Council for Humanities.

4 p.m., Rackham Amphitheater. Free.

"Chiropractic and the Maintenance of Health":
Westside Chiropractic Center

7:30 p.m., Westside Chiropractic Center, 111 N. First. Free refreshments. 994-5966. (Event repeated each Monday evening.)

★ Piano recital with Tibor Szasz:
U-M School of Music

An up-and-coming young talent, we're told, who has traveled widely as a concert pianist. He recently performed brilliantly with the Ann Arbor Chamber Orchestra, and he's frequently heard on WUOM's Studio Showcase.

8 p.m., School of Music Recital Hall. Free.

Julian Bream, guitarist:
University Musical Society

Even in the largest halls, Bream has the ability to use his small instrument to communicate intimately to every listener. Most likely sold out.

8:30 p.m., Hill Auditorium. $5–$9, UMS, Burton Tower. 665-3717.

The Slits: Tidal Wave Showcase Series

The Slits are a five-piece, all-woman group from England which features Ari Up, reportedly one of New Wave's most outrageous personalities. Their raw, forcefully danceable records are available in the U.S. only as imports. (Y Records distributed by JEM.) But they have cultivated a substantial cult following here, particularly in Ann Arbor. They have visited New York twice before; this tour represents their first appearance elsewhere in the country.

9 p.m. Second Chance. $5.50 tickets at Schoolkids' Records, Discount Records, Where House Records. 665-4755.

FILMS

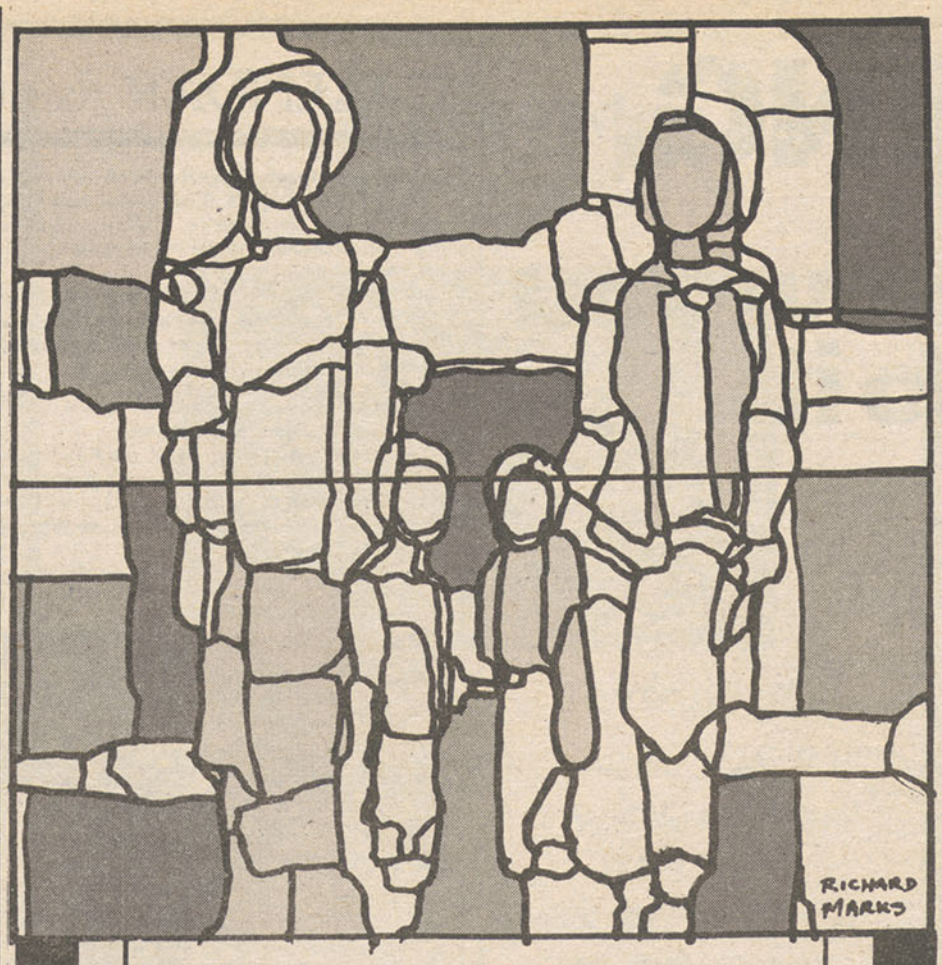
AAFC. "Fort Apache" (John Ford, 1948) with Henry Fonda and John Wayne. AH-A, 7 p.m. "She Wore A Yellow Ribbon" (John Ford, 1949) with John Wayne. AH-A, 9:15 p.m. **CG.** "Winter Light" (Ingmar Bergman, 1963) with Ingrid Thulin, Gunnar Bjornstrand, Max Von Sydow. In Swedish with subtitles. Old A&D, 7 & 9 p.m.

11 TUESDAY

★ Attic Treasures Sale:
House by the Side of the Road

The sale benefits the county's "store" for the needy. Items include old glass and linens, jewelry, puzzles, toys, household articles, and Christmas things. Also, leather coats for men and women.

9 a.m.–5 p.m., First United Methodist Church, State and Huron. 971-2550.



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Invitational Winter Art Fair, Nov. 7-8-9

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studio sales by appointment 434-4479

CALENDAR /continued

★ Booked for Lunch: Ann Arbor Public Library

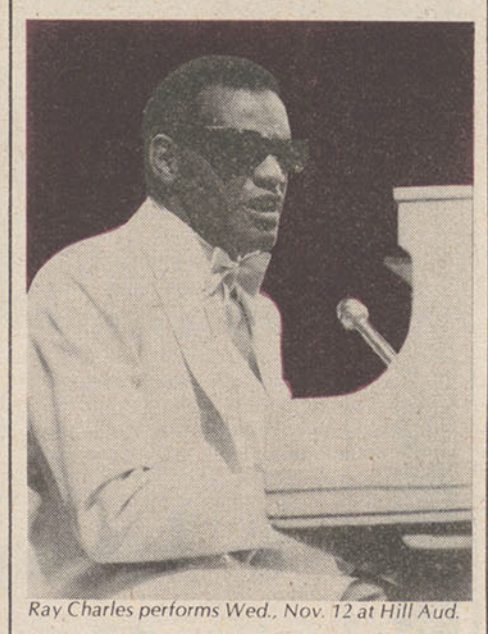
Guest speaker: Joan Blos, whose novel for young people, *A Gathering of Days*, won the prestigious Newbery Medal of the American Library Association.

Noon, Ann Arbor Public Library. Free. Coffee and tea provided without charge. Friends of the Library "Book Shop" (used books at bargain prices) open from 11 to 3.

★ Noon-time Book Reviews: U-M Center for Continuing Education of Women

Eliana Moya-Raggio, head of the Residential College Spanish program, reviews *Supremadre: Women and Politics in Latin America* by Elsa M. Chaney and *Eva Peron: The Myths of the Woman* by Julie M. Taylor.

Noon–1:30 p.m., Pendleton Room, Michigan Union. Free.



Ray Charles performs Wed., Nov. 12 at Hill Aud.

Charlie Musselwhite

Musselwhite first encountered the blues by way of jug bands he heard as a teenager growing up in Memphis. Traveling north to Chicago in 1962, his high-shrieking harmonica quickly was recognized as an important, individual voice and he found himself sitting in with Howlin' Wolf, Muddy Waters, Sonny Boy Williamson and the rest. *Downbeat* Magazine claims that "Musselwhite has no white peers and few black peers on his instrument." After signing with Vanguard Records he moved to San Francisco, where a blues-rock alloy was being forged. Sidemen in his mid Sixties groups included Mike Bloomfield, Harvey Mandel, Robben Ford, and Fenton Robinson. With just a few bump-and-grinders, Musselwhite's current show mostly consists of up-tempo blues — the kind that chases away the blues.

9:30 p.m. Rick's American Cafe. Tickets ($3.50 advance/$4 at the door) at Discount Records, Schoolkids', Aura Sounde and at Rick's. 665-4755.

FILMS

AAFC. "Apocalypse Now" (Francis Coppala, 1979) with Martin Sheen, Robert Duvall, Marlon Brando. AH-A, 6:30 & 9:30 p.m. **CG.** "Young Man with a Horn" (Michael Curtiz, 1950) with Kirk Douglas, Lauren Bacall, Doris Day. Old A&D, 7 & 9:15 p.m.

12 WEDNESDAY

Ray Charles with special guests Ernie Krivda Quartet: Eclipse Jazz

Over seven years after headlining the last of the original Ann Arbor Blues & Jazz Festivals, Ray Charles returns to the area. With 35 years of professional experience under his belt, he has left his mark on all of American music whether it be blues, jazz, rock & roll, rhythm & blues, country & western or the Star Spangled Banner. As evidence of his versatility, he recently jumped from the Georgia statehouse (where his version of "Georgia on My Mind" was dedicated the state song) to the stage of "Saturday Night Live." He adds soul to everything he sings, possessing vocal cords capable of sending goose bumps up a concrete wall. Ernie Krivda is a rising young tenor saxophone player from Cleveland whose first album was released last year on the Inner City label. Straight bop.

8 p.m., Hill Auditorium. $8.50, $7.50, $6.50 tickets at Michigan Union Box Office, Schoolkids' Records, Discount Records and all Hudson's and CTC outlets. 763-5924.

★ Attic Treasures Sale: House by the Side of the Road

See 11 Thursday. 9 a.m.–1 p.m.

Viewpoint Lectures: Abbie Hoffman

The financially-troubled student lecture series hopes that Hoffman, resurfaced after years spent [CANCELLED] will draw a big enough crowd to keep the lectures going.

Michigan Theatre. $2.50.

FILMS

AAFC. "Apocalypse Now" (see 11 Tuesday), AH-A, 6:30 & 9:30 p.m. **CG.** "Angel City" (Jon Jost, 1977) with Robert Glaudini, Winifred Golden Kathleen Dramer. Detective satire. Old A&D, 7 & 9 p.m. **C2.** "Persona" (Ingmar Bergman, 1966) with Liv Ullmann and Bibi Andersson. In Swedish with subtitles. MLB-3, 7 & 9 p.m.

13 THURSDAY

Semi-annual public meeting: Bicycle Coordinating Committee

Find out what the city is doing for bicycling, and have some input in the planning and budgeting process.

7:30 p.m., City Hall. Call the bicycle coordinator for more info (994-2314).

★ Gallery Talks: Dreyfuss Gallery

Sculptor Richard Burns gives a slide talk about his kinetic environments, playgrounds, and sculpture.

8 p.m., the Dreyfuss Gallery, 209½ N. Main. Free. 996-1787.

★ Bake Sale and Christmas Bazaar: West Side Women's Club

9 a.m.–2 p.m., Colonial Lanes, 1950 S. Industrial.

"Historical Perspectives on Educational Reform"

Lecture by Michael Katz of the University of Pennsylvania in the public lecture series on current issues in education and public policy.

4 p.m., Schorling Auditorium, School of Education. Free.

★ "Caesarean Birth": Ann Arbor Alliance for Safe Alternatives in Childbirth

Slide presentation by Mary Schuman.

7:30 p.m., Wesley Lounge, 602 E. Huron at State. Free.

Great Lakes Regional Poetry Series: Howard McCord

Mountains and wilderness figure strongly in the poems by this much-published poet, the winner of many awards including the Hart Crane Memorial Award and the Borestone Mountain Poetry Award. McCord is director of creative writing at Bowling Green State University. He has traveled extensively in India and Nepal. He reads tonight with Richard McMullen. The series is made possible by grants from B. Dalton and J. L. Hudson Co.

7:30 p.m., Guild House, 802 Monroe. Free. 6:30 p.m. workshop on writing poetry.

Murray Perahia, pianist: University Musical Society Debut & Encore Series

An Ann Arbor favorite, Perahia is one of the best of the new generation of pianists.

8:30 p.m., Rackham Auditorium. Tickets $5–$8 at UMS, Burton Tower, 665-3717.

★ "Controlling Interest" and "Power to Change": Ann Arbor Public Library documentary film series.

The first film criticizes multi-national corporations; the second, a short, is about various individuals' use of alternative technologies, including the wind-powered electric car developed here in Ann Arbor.

12:10 and 7:30 p.m., Ann Arbor Public Library, S. Fifth Ave. at William. Free.

FILMS

AAFC. "Brink of Life" (Ingmar Bergman, 1957) with Ingrid Thulin, Bibi Andersson, Max Von Sydow. In Swedish with subtitles. AH-A, 7 & 9 p.m. Free. **CG.** "I Confess" (Alfred Hitchcock, 1953) with Montgomery Clift, Anne Baxter, Karl

Malden. Old A&D, 7 p.m. Guest speaker: Rudi A. Fehr, editor of "I Confess," "Watch on the Rhine," "Dial M for Murder," and "Key Largo," speaks about film editing. **CFT.** "Strangers on a Train" (Alfred Hitchcock, 1951) with Robert Walker and Farley Granger. Mich., 4, 7 & 9 p.m. **MED.** "She Done Him Wrong" (Lowell Sherman, 1933) Mae West tells Cary Grant to "come up and see me sometime." Nat. Sci., 7:30 p.m. "Sextette" (Ken Hughes, 1978) with Mae West, Tony Curtis, Ringo Starr, Alice Cooper, George Hamilton, Nat. Sci., 9 p.m..

14 FRIDAY

★ Salvation Army Bazaar

Baby clothes abound in the Baby Boutique; also, tree Christmas decorations, needlepoint, plants, baked goods, and attic treasures.

10 a.m.–4 p.m., Salvation Army, 100 Arbana at W. Huron.

★ Wholistic Health Council lecture series: Wholistic Nutrition

Nutrition advisor Fredelle Fealk, M.S., discusses diets, therapeutic nutrition, and nutritional aids.

7:30 p.m., Wesley Foundation Lounge, 602 E. Huron at State. Free. Herb tea at 7 p.m.

★ "Japanese Gardens": Ikebana Interantional

Erich Steiner, U-M professor of botany, illustrates his talk with slides taken on a recent visit to Japan.

7:30 p.m., Matthaei Botanical Gardens auditorium, 1800 N. Dixboro Rd. Free.

U-M Dance Company Fall Concert

Works by guest artists Gus Solomons, Jr. and Peter Sparling and by faculty members Gay DeLanghe, Willie Feuer, and Susan Matheke.

8 p.m., Power Center. Tickets $5, students $2.50 at PTP Box Office, Michigan League.

"An Evening of Gilbert and/or Sullivan": Comic Opera Guild

Concert pieces by Gilbert, Sullivan, or Gilbert and Sullivan together, in the first half of the evening, followed by "Cox and Box," a one-act comic operetta by Burnard and Sullivan with piano accompaniment.

8 p.m., Michigan Theatre. $5.

"Godspell": St. Mary's Student Players

See 6 Thursday. 8 p.m.

FILMS

AAFC. "The Third Generation" (Rainer Werner Fassbinder, 1979). Black comedy about terrorists. Considered one of Fassbinder's best. In German with subtitles. MLB-4, 7 p.m. "In a Year of 13 Moons" (Rainer Werner Fassbinder, 1979). In German with subtitles. MLB-4, 9 p.m. **ACTION.** "An Unmarried Woman" (Paul Mazursky, 1978) with Jill Clayburgh, Alan Bates. Nat. Sci., 7 & 9:20 p.m. **CG.** "West Side Story" (Robert Wise, 1961) with Natalie Wood, Richard Beymer, Rita Moreno. Old A&D, 7 & 9:30 p.m. **C2.** "Tarantula" (Jack Arnold, 1955). Great monster movie. AH-A, 7 & 10:20 p.m. "Creature from the Haunted Sea" (Roger Corman, 1957). Parodies monster movies and "Casablanca." AH-A, 8:40 p.m. **GAR.** "Rebecca" (Alfred Hitchcock, 1940), with Laurence Olivier, Joan Fontaine, Judith Anderson. Room 100 HH, 7 p.m. "Spellbound" (Alfred Hitchcock, 1945) with Gregory Peck, Ingrid Bergman. Room 100 HH, 9 p.m. **MED.** "Manhattan" (Woody Allen, 1979) with Woody Allen, Mariel Hemingway. MLB-3, 7, 9 & 11 p.m.

15 SATURDAY

★ The Danosi Open Fencing Tournament: Ann Arbor Sword Club

World and national-class fencers compete along with area college teams. All four weapons (men's foil, women's foil, epee, and sabre) will be represented.

10 a.m.–4 p.m., Tappan Jr. High, 2251 E. Stadium at Washtenaw. 761-5118. Free.

★ Cooking demonstration: Chocolates for the holidays with Gari Feldman

10:30–11:30 a.m., Kitchen Port, Kerrytown II, 415 N. Fifth Ave. Free.

Michigan Football vs. Purdue

Thai Night

An evening of entertainment from Thailand: dance, classical music, boxing, and a buffet of traditional Thai cuisine. Proceeds help finance the construction of a school in rural Thailand.

7 p.m., First United Methodist Church, 120 S. State. $8. 665-1025.

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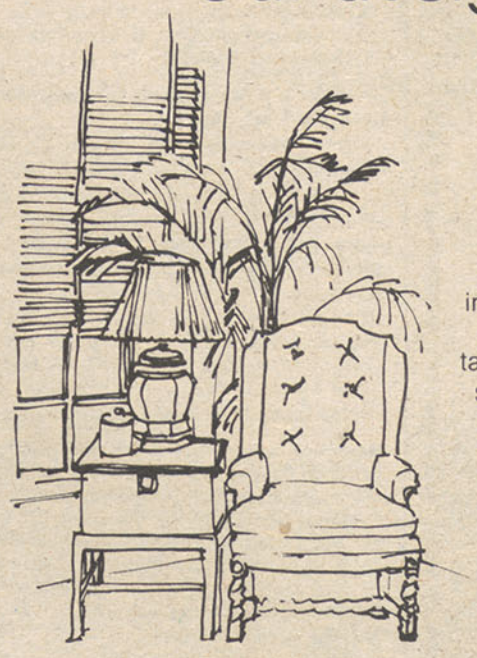

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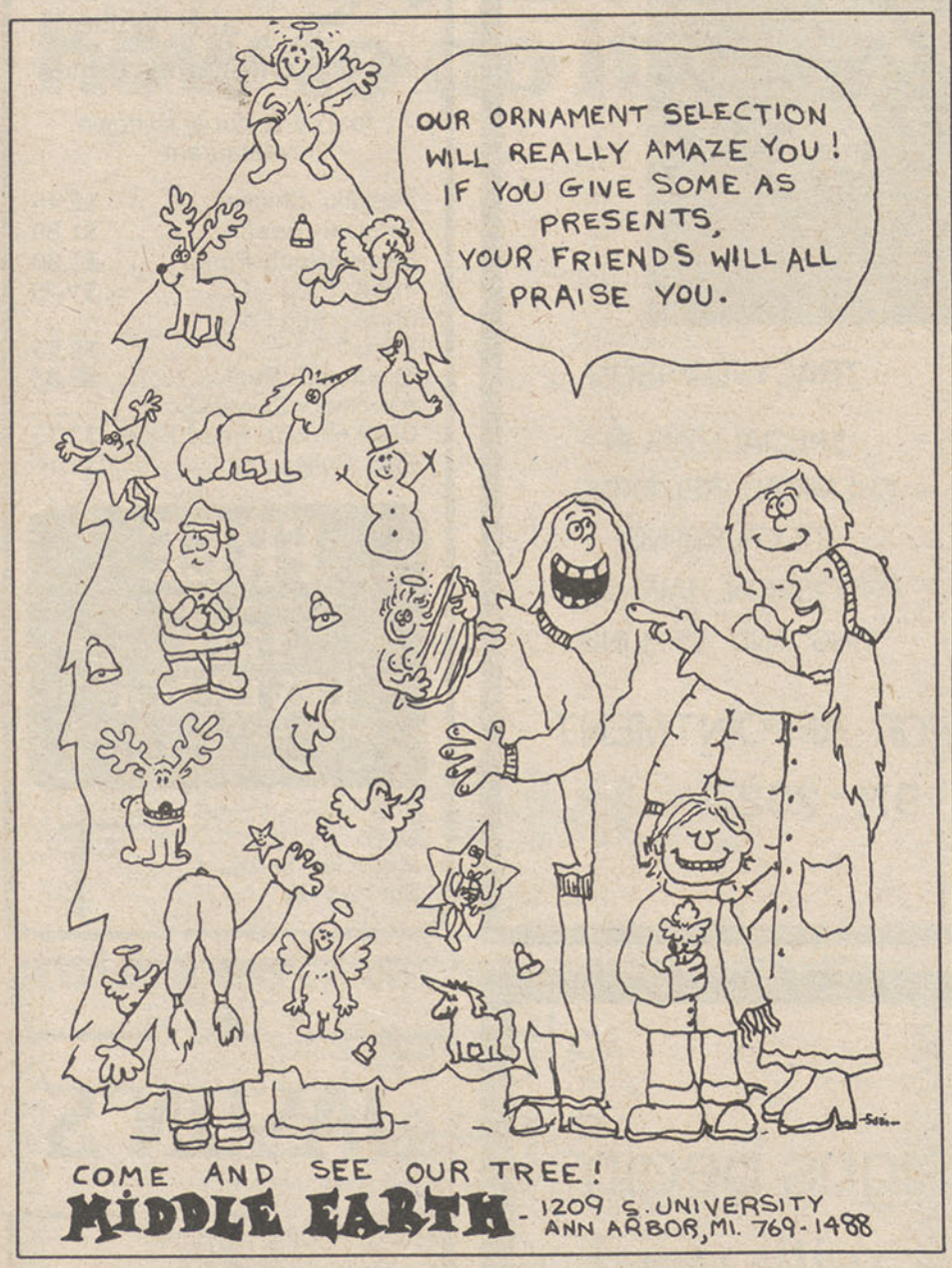
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CALENDAR /continued

U-M Dance Company Fall Concert
See 14 Friday. 8 p.m.

"An Evening of Gilbert and/or Sullivan": Comic Opera Guild
See 14 Friday. 8 p.m.

Silver Anniversary Concert: Michigan Men's Glee Club, with The Friars
Collegiate songs performed with gusto.
8 p.m., Hill Auditorium. Tickets $2.50–$4.50 (students $1.50) at Hill box office from Nov. 10. Get tickets early.

"Godspell": St. Mary's Student Players
See 6 Thursday. 8 p.m.

Kenneth Gilbert, harpsichordist: University Musical Society Chamber Arts Series
8:30 p.m., Rackham Auditorium. Tickets $5–$8 at UMS, Burton Tower. 665-3717.

FILMS

AAFC. "Everything You Always Wanted to Know About Sex — But Were Afraid To Ask" (Woody Allen, 1972) with John Carradine, Lynne Redgrave, Louise Lasser, Lou Jacob. MLB-3, 7 & 10:20 p.m. "Bananas" (Woody Allen, 1971) with Woody Allen, Louise Lasser, Howard Cosell. MLB-3, 8:40 p.m. **ACTION.** "Nosferatu" (Werner Herzog, 1979) with Klaus Kinski and Isabelle Adjani. German New Wave Dracula. In German with subtitles. MLB-4, 7 & 9 p.m. **CG.** "Discreet Charm of the Bourgeoisie" (Louis Bunuel, 1972) with Fernando Rey, Delphine Serig. Old A&D, 7 & 9 p.m. **C2.** "The Eyes of Laura Mars" (Irvin Kershner, 1979) with Fay Dunaway. AH-A, 7 & 9 p.m. **GAR.** "Love on the Run" (Francois Truffaut, 1979) with Jean-Pierre Leaud. The last (supposedly) in Truffaut's Antoine Doinel series. Nat. Sci., 6:30, 8:15, 10 p.m.

16 SUNDAY

The Antiques Market
8 a.m.–4 p.m., Saline Farm Council Grounds, Saline-Ann Arbor Rd. at Pleasant Lake Rd. $1. Free parking. Early birds admitted at 4 a.m.

★ Chanukah Bazaar: Beth Israel Sisterhood
Homemade Jewish baked goods, crafts, attic treasures, Chanukah items, plants. Magic performances at 1:30, 2:30 and 3 p.m.
9 a.m.–5 p.m., Beth Israel Synagogue, 2000 Washtenaw.

★ Saline Orchard Bike Ride: Ann Arbor Bicycle Touring Society
40 miles at a leisurely to moderate pace.
9 a.m. leaves from Amtrak Depot. Ride leader Janine Tremp, 971-4515.

Canada vs. U.S. Masters' Cross Country Match: Ann Arbor Track Club
The fourth annual match in a series held alternately in the U.S. and Canada. 10,000 meter course at the U-M Golf Course. Spikes recommended. The "masters" classification is for men over 40 and women over 35. Anyone over those ages may compete — i.e., there will be unlimited numbers to each of the two teams.
10 a.m., U-M Golf Course on Stadium. Registration deadline: Nov. 7. $4 fee. For more info, call Kurt Berggren, 996-0722 (days). Additional race for men 30–39 and women 30–34 held immediately after the Masters race.

"Hawaii": Kiwanis Travel & Adventure Series
Don Cooper, a humorist in the Will Rogers vein, is considered "one of the top-ranking travel-adventure film artists of the country," we are told. In his films of the Hawaiian islands he goes off the beaten track to find spectacular scenery.
3 p.m., Michigan Theatre. (Organ prelude 2:30.) $3.50, discounts for seniors and children, at the Michigan Theatre box office.

U-M Dance Company Fall Concert
See 14 Friday. 3 p.m.

Martti Talvela, basso: University Musical Society Choral Union Series
A rare Ann Arbor recital appearance by one of the greatest bassos of our generation. Noted for the unusual beauty of the sound of his voice as well as his artistry.
8:30 p.m., Hill Auditorium. Tickets $5–$12 at UMS, Burton Tower. 665-3717.

FILMS

CG. "Ulysses" (Joseph Strick, 1967) with Barbara Jeffork, Milo O'Shea, Maurice Roeves. Old A&D, 7 & 9:30 p.m. **C2.** "Zero for Conduct" (Jean Vigo, 1933). Banned in France until 1946 on the grounds that it was a vicious attack on the French educational system, "Zero" inspired films like "The 400 Blows." AH-A, 7 & 9:45 p.m. "Maedchen in Uniform" (Leontine Sagan, 1931). About a young girl, who suffers under the harsh discipline of her fashionable school, and her sympathetic teacher. In German with subtitles. AH-A, 8 p.m. **MCTF.** "The Barkleys of Broadway" (Charles Walters, 1949) with Fred Astaire, Ginger Rogers. Mich., 6 & 8 p.m.

17 MONDAY

Workshop: "Christmas Decorating Using Natural Materials"
Taught by Bill Collins, horticulturist at the U-M Botanical Gardens.
7:15–9:15 p.m., Matthaei Botanical Gardens, 1800 N. Dixboro Rd. $9. Call U-M Extension Service, 764-1168.

The Feld Ballet: University Musical Society Choice Series
What *Newsweek* called "The Feld Magic" has such widespread appeal, it's capable of hooking people on dance who have never before been interested in it. Dancer and choreographer Eliot Feld has roots in classical ballet but works in a contemporary idiom.
8 p.m., Power Center. Tickets $7–$11 at UMS, Burton Tower. 665-3717.

FILMS

AAFC. "Artists and Models" (Raoul Walsh, 1937) with Jack Benny, Ida Lupino, Martha Raye, Louis Armstrong. AH-A, 7 p.m. "To Be or Not To Be" (Ernst Lubitsch, 1942) with Jack Benny, Carole Lombard. AH-A, 9 p.m. **A&S.** "War Without Winners." Americans and Russians express their fears and hopes about the future in the nuclear age. Rm. 443 Mason Hall, 7:30 p.m. 30 minutes. Free. **CG.** "Shame" (Ingmar Bergman, 1969) with Max von Sydow, Liv Ullman. In Swedish with subtitles. Old A&D, 9 p.m. Free. "A Full Life" (Susumu Hani, 1962). A young woman rejects her role as wife. Old A&D, 7 p.m. Free. **MCTF.** "The Barkleys of Broadway." (See 16 Sunday.) Mich. 4, 6 & 8 p.m.

18 TUESDAY

The Feld Ballet
See 17 Monday. 8 p.m.

FILMS

AAFC. "Blue Collar" (Paul Schrader, 1978) with Richard Pryor, Harvey Keitel, Yaphet Kotto. AH-A, 7 & 9 p.m. **CG.** "The Jazz Singer" (Alan Crosland, 1928) with Al Jolson. Old A&D, 7 p.m. "Singin' in the Rain" (Stanley Donen and Gene Kelly, 1952) with Gene Kelly, Debbie Reynolds, Donald O'Connor. Old A&D, 9 p.m.

19 WEDNESDAY

★ Cooking demonstration: Shellfish — Monahan's Fish Market
10:30–11:30 a.m., Kitchen Port, Kerrytown II, 415 N. Fifth Ave. Free.

★ "Above the Clouds in the High Himalayas": Washtenaw Audubon Society
Slide talk by Will Webber, who has lived in Nepal as a Peace Corps worker and who now leads tours to Nepal and India.
7:30 p.m., Matthaei Botanical Gardens, 1800 N. Dixboro Rd. 973-7658.

The Feld Ballet
See 17 Monday. 8 p.m.

"Berlin-Alexanderplatz" (1931, Phil Jutzi)
German-language film (no dubbing or subtitles) based on Alfred Doblin's novel about Berlin in the Twenties.
8 p.m., Max Kade German House, 603 Oxford at Geddes. Free.

★ Gospel concert
Thomas Dorsey, composer-singer, Richard Gordon, accompanist. Sponsored by the Eva Jessye Afro-American Music Collection. Dorsey is the acknowledged "father" of gospel music.
8 p.m., Stearns Building (North Campus, on Broadway). Lecture by Dorsey and gospel

music historian Clayton Hannan at 10 a.m. Nov. 19 in the Stearns Building.

Son Seals

Seals is a gruff howler of a singer, but most of the attention he's getting these days concerns what he does with an electric guitar. The jazz press has critically acclaimed the imagination and economy that marks his solos, while the rock press praises the rock & roll energy he consistently arouses in his audiences. Anyone who caught him at Rick's last April was treated to plenty of both from Seals, who *N.Y. Times* critic Robert Palmer describes simply as "the most exciting blues guitarist and singer in years."

9:30 p.m. Rick's American Cafe. Tickets ($3.50 in advance/$4 at the door), at Discount Records, Schoolkids', Aura Sounde and at Rick's. 665-4755.

Son Seals performs Wed., Nov. 19 at Rick's.

FILMS

AAFC. "The Man Who Fell to Earth" (Nicolas Roeg, 1976) with David Bowie, Candy Clark, Rip Torn, Buck Henry. A multi-track stereo sound, science fiction film. AH-A, 7 & 9:30 p.m. **CG.** GANGSTER DOUBLE BILL. "Public Enemy" (William Wellman, 1931) with James Cagney, Jean Harlow, Old A&D, 7 p.m. "Little Caesar" (Mervyn LeRoy, 1931) with Edward G. Robinson, Douglas Fairbanks, Jr. Old A&D, 9 p.m. **C2.** "Woman in the Dunes" (Hiroshi Teshigahara, 1964). Japanese with subtitles. AH-A, 7 & 9:15 p.m.

20 THURSDAY

★"The War at Home": Ann Arbor Public Library documentary film series

This American Film Festival blue ribbon winner focusses on the anti-war movement at the University of Wisconsin campus. Billed as "a compelling study of how the anti-war movement grew. It documents how American foreign policy and American values at home were challenged and changed. This film will appeal to those who lived through the Sixties . . . and those who are too young to remember but need to know."

12:10 and 7:30 p.m., Ann Arbor Public Library, S. Fifth Ave. at William. Free.

★"Preventing and improving urinary problems": Turner Geriatric Clinic

Talk followed by discussion. Helpful information geared toward seniors.

1–3:15 p.m., Turner Clinic, 1010 Wall Street. 764-6831. Free.

"The Wizard of Oz" with puppets: Professional Theatre Program

Played with life-size figures by the Puppet Theatre of Israel.

4 and 7 p.m., Power Center. Tickets $6 ($3 for children) at the PTP box office, Michigan League. 764-0450.

"Fast-breaking potluck: Committee Concerned with World Hunger

The Oxfam Fast for a World Harvest takes place from sundown Wednesday until sundown Thursday. Each person who fasts contributes the money that would have been spent on food to Oxfam. Funds raised go to self-help projects in developing nations. A slide show on food production and a group discussion follow the Thursday evening fast-breaking potluck.

5:30 p.m., Wesley Foundation, 602 E. Huron at State. Bring a dish. Call 665-0275 for more info.

★Panel on draft legislation: St. Mary's Christian Service Committee

Presentation of factual information and a discussion of consequences of non-compliance and

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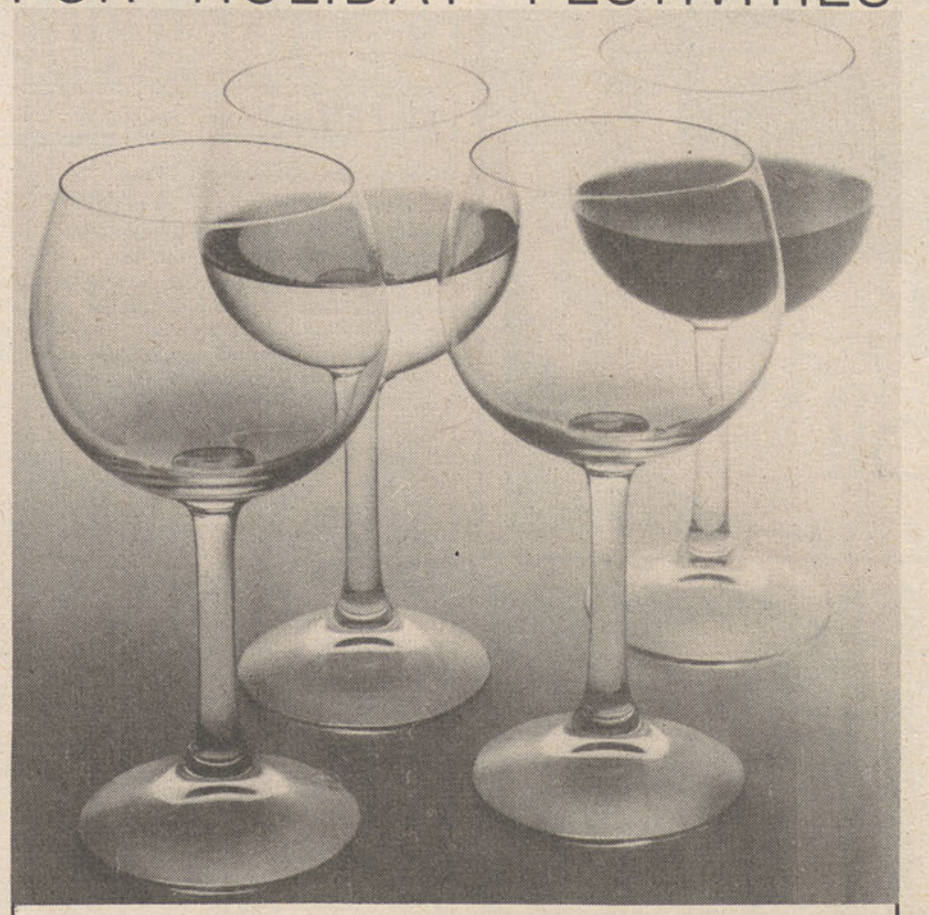

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CALENDAR /continued

alternatives.
7 p.m., St. Mary's Student Chapel, 331 Thompson. 663-0558.

Poetry reading: Jacqueline Moore and Ed Burrows
7:30 p.m., Guild House, 802 Monroe. 662-5189.

Moliere's "The Imaginary Cuckold" and Chekov's "The Proposal": Residential College Players
8 p.m., R. C. Auditorium, East Quad. $2.

★ **"The Flowering of University Consciousness": Rudrananda Ashram**
Talk by Swami Chetanananda, spiritual leader of the Rudrananda Ashrams. (Their local ashram is at 640 Oxford.)
8 p.m., Angell Hall, Auditorium D. Free.

Menotti's "The Consul": U-M School of Music Opera
One of the finest operas of the 20th century, this is the story of a heroic woman who tries to free her husband from the power of an evil bureaucracy. Menotti is famed for his ability to combine his melodic gifts with a sense of drama. Patrick Bakman returns as guest stage director after his acclaimed debut here in the U-M production of "La Boheme." Gustav Meier, musical director. A high-quality production is to be expected.
8 p.m., Mendelssohn Theater. Tickets $5 at PTP box office, Michigan League. 764-0450.

Kalichstein-Laredo-Robinson Trio: University Musical Society Chamber Arts Series
Joseph Kalichstein, piano; Jaime Laredo, violin; and Sharon Robinson, cello. Noted soloists in their own right, they perform the great literature for piano trio.
8:30 p.m., Rackham Auditorium. Tickets $5–$8 at UMS, Burton Tower, 665-3717.

FILMS

AAFC. "The Ritual" (Ingmar Bergman, 1969). Swedish with subtitles. AH-A, 7 & 9 p.m. Free. **CG.** "The Conversation" (Frances Ford Coppola, 1974) with Gene Hackman. Old A&D, 7 & 9 p.m. **CFT.** "Small Change" (Francois Truffaut, 1976). Childhood in a small French town. French with subtitles. Mich. 4, 7 & 9 p.m. **MED.** "Rock n' Roll High School" (Allan Arkush, 1979). Nat. Sci., 7:30 & 9:30 p.m.

21 FRIDAY

U-M Women's Swimming vs. Illinois
7:30 p.m., Matt Mann Pool. $1. 764-0244.

★ **Wholistic Health Council lecture series: Polar Energetics: Self-Help Exercises**
Polarity practitioner Gloria Kamler, who teaches at the Ann Arbor "Y," is an associate with the Polarity Institute Alive Fellowship in Olga, Washington. She talks about polarity therapy and demonstrates self-help exercises.
7:30 p.m., Wesley Foundation Lounge, 602 E. Huron at State. Free. Herb tea at 7 p.m.

U-M Ice Hockey vs. Wisconsin
7:30 p.m., Yost Ice Arena. $3–$3.50, $2 with U-M ID. 764-0244.

Moliere's "The Imaginary Cuckold" and Chekov's "The Proposal": Residential College Players
See 20 Thursday. 8 p.m.

"The Kingdom of the Netherlands": U-M International Center World Horizons series
Narrated by professional travel filmmaker Russ Potter.
8 p.m., Modern Languages Building, Aud. 3. Tickets at the door: $3.50, seniors and students $2.50, children under 12 with adults $1.50. 764-5304.

Solo Alliance fall concert
Separate works by eight associated artists include a photography exhibit, photography and dance in collaboration, a reading of a new visionary poem, a percussion composition accompanying a dance, and three dance solos.
8 p.m., Canterbury Loft, 332½ S. State. $2.50 at the door. 769-0685.

"Walkabout": U-M Dance Dept. senior performance
8 p.m., Dance Building, 1310 N. University Court (behind Margaret Bell Pool). $1.50. 763-5460.

Carnival of Trinidad:
University Musical Society Choice Series
Port-of-Spain's famous Carnival recreated, with Calypso music, steel band, limbo, and elaborate costumes. Touring the U.S. for the first time.
8 p.m., Power Center. Tickets $5–$9, UMS, Burton Tower. 665-3717.

★ **Wind Ensemble: U-M School of Music**
Broadcast live and in stereo on WUOM.
8 p.m., Hill Auditorium. Free.

Menotti's "The Consul": U-M School of Music Opera
See 20 Thursday. 8 p.m.

Ronald Shannon Jackson & the Decoding Society
Along with Joseph Bowie and James (White) Chance, Jackson is part of a recent movement among jazz composers forging a new kind of "fusion" music, based to varying degrees on the work of Ornette Coleman. Jackson, in fact, played drums on Coleman's pivotal "Dancing In Your Head" LP, as well as with Cecil Taylor's group. This "funk-jazz," however, does not water down the spontaneity of jazz into a bland, monotonous pablum, as has been done with much of "commercial" fusion. The infectious dance beat is indeed retained, even exaggerated.
8 & 10:30 p.m. University Club. Tickets $4.50 at Michigan Union Box Office, Schoolkids' & Discount Records. 763-5924.

FILMS

AAFC. "American Gigolo" (Paul Schrader, 1979) with Richard Gere and Lauren Hutton. MLB-4, 7 & 9 p.m. **CG.** "Scenes from a Marriage" (Ingmar Bergman, 1974) with Liv Ullman. Swedish with subtitles. Old A&D, 7 & 10 p.m. **C2.** "The Long Good-bye" (Robert Altman, 1973) with Elliott Gould. AH-A, 7 & 9:15 p.m. **GAR.** "Pink Flamingos" (John Waters, 1971). Rm 100 HH, 7 & 9 p.m. **MED.** "Escape from Alcatraz" (Don Siegel, 1979) with Clint Eastwood. Nat. Sci., 7:30 & 9:45 p.m.

22 SATURDAY

★ **"Dutch Treat": 3rd Christmas Bazaar of the Christian Reformed Church**
Dutch baked goods served with coffee. Christmas decorations and gift items, too.
9 a.m.–3 p.m. in the church social room, 1717 Broadway.

★ **Daycroft Bazaar**
Holiday ornaments of natural materials are featured. Baked goods and gift items, too.
9 a.m.–4 p.m., Daycroft School (formerly Ann Arbor Montessori School), Nordman off Packard near Platt.

★ **Cooking demonstrations: English steamed pudding**
11 a.m., Kitchen Port, Kerrytown II, 415 S. Fifth Ave. Free.

U-M Ice Hockey vs. Wisconsin
7:30 p.m., Yost Ice Arena. $3–$3.50, $2 with U-M ID. 764-0244.

Moliere's "The Imaginary Cuckold" and Chekov's "The Proposal": Residential College Players
See 20 Thursday. 8 p.m.

Solo Alliance fall concert
See 21 Friday. 8 p.m.

Menotti's "The Consul": U-M School of Music Opera
See 20 Thursday. 8 p.m.

"Walkabout": U-M Dance Dept. senior concert
See 21 Friday. 8 p.m.

Boz Scaggs: Office of Major Events
8 p.m., Hill Auditorium. Tickets $10.50–$12.50 at Michigan Union box office, Hudson's, CTC outlets. 763-2071.

FILMS

AAFC. "Aquirre, the Wrath of God" (Werner Herzog, 1972) with Klaus Kinski as a 16th-century conquistador. German with subtitles. MLB-3, 7 & 10:20 p.m. "Even Dwarfs Started Small" (Werner Herzog, 1968) 27 dwarfs, inmates of a reformatory for deviant dwarfs, stage a wild uprising. German with subtitles. MLB-3, 8:40 p.m. **CG.** "Amarcord" (Federico Fellini, 1974). Old A&D, 7 & 9:30 p.m. **C2.** "Theresa the Thief" (1979) AH-A, 7 & 9 p.m. **GAR.** "Pink Flamingos." Nat. Sci., 7 & 9 p.m. **MED.** "Picnic at Hanging Rock" (Peter Weir, 1979). Australian film set at a Victorian

finishing school. MLB-4, 7:30 & 9:45 p.m.

23 SUNDAY

8th Annual Turkey Trot Run: Ann Arbor Track Club
3 and 6-mile courses begin at Huron High. All finishers receive small awards; winners in categories get turkeys.
11 a.m., Huron High. For registration information ($3) see 9 Sunday "Cross Country Meet."

★ "Prairie Meadows Trail": Washtenaw County Parks and Rec. nature walk
Join naturalist Matt Huemann for the first hike on this new trail in beautiful Independence Lake Park. It features a number of unusual prairie grasses.
10 a.m., Independence Lake Park. Take US-23 north to 6 Mile Rd. exit, follow signs to park. Free.

Moliere's "The Imaginary Cuckold" and Chekov's "The Proposal": Residential College Players
See 20 Thursday. 2 p.m. Students $1 Sunday only.

Solo Alliance fall concert
See 21 Friday. 2:30 p.m.

Menotti's "The Consul": U-M School of Music opera
See 20 Thursday. 3 p.m.

★ Tibor Szasz, piano recital: U-M School of Music
See 10 Monday.
4 p.m., School of Music Recital Hall.

Los Angeles Philharmonic: University Musical Society Choral Union Series
One of the world's leading orchestras. Almost sold out as of Oct. 21.
8:30 p.m., Hill Auditorium.

FILMS

CG. "The Gospel According to St. Matthew" (Pier Pasolini, 1964) with Enrique Arazoque. Tasteful, simple, moving version of the life of Christ. Italian with subtitles. Old A&D, 7 & 9:30 p.m. **C2.** "Foolish Wives" (Erich von Stroheim, 1923). MLB-4, 7 p.m. "A Woman of Paris" (Charles Chaplin, 1923) with Edna Purviance as country girl turned sophisticated Parisian courtesan. MLB-4, 9:15 p.m.

24 MONDAY

U-M Men's Basketball vs. Windsor (exhibition)
8:05 p.m., Crisler Arena, $5. 764-0244.

FILMS

AAFC. "Out of the Past" (Jacques Tourneur, 1947) with Robert Mitchum, Kirk Douglas, Jane Greer. AH-A, 7 p.m. "The Friends of Eddie Coyle" (Peter Yates, 1973) with Robert Mitchum, Peter Boyle. AH-A, 9 p.m. **A&S.** "The War Game." A grisly reconstruction of what a limited nuclear war in Europe might do to Britain. Rm. 443 Mason Hall, 7:30 p.m. **CG.** "Variety" (E. A. Dupont, 1926) with Emil Jannings. The mesalliances of three Berlin trapeze performers. Silent. Old A&D, 7 & 9 p.m.

25 TUESDAY

FILMS

AAFC. "Dark Star" (John Carpenter, 1974) with Brian Narelle, Dan O'Bannon. Offbeat science-fiction comedy. AH-A, 7 & 10:20 p.m. "City on the Edge of Forever" and "Trouble with Tribbles." TV's STAR TREK; 2 outstanding episodes. AH-A, 8:40 p.m. **CG.** "It's a Wonderful Life" (Frank Capra, 1946) with Jimmy Stewart, Lionel Barrymore, Donna Reed. Betty Boop short. Old A&D, 7 & 9:05 p.m.

26 WEDNESDAY

FILMS

AAFC. "Love on the Run" (Francois Truffaut, 1979) with Jean-Pierre Leaud. French with subtitles. AH-A, 7 & 10:20 p.m. "Bed and Board" (Francois Truffaut, 1970) with Jean-Pierre Leaud, Claude Jade. French with subtitles. AH-A, 8:40 p.m. **CG.** "The Man Who Knew Too Much" (Alfred Hitchcock, 1934) with Leslie Banks, Peter Lorre. Old A&D, 7 & 9 p.m. **C2.** "Camille" (George Cukor, 1936) with Greta Garbo, Robert

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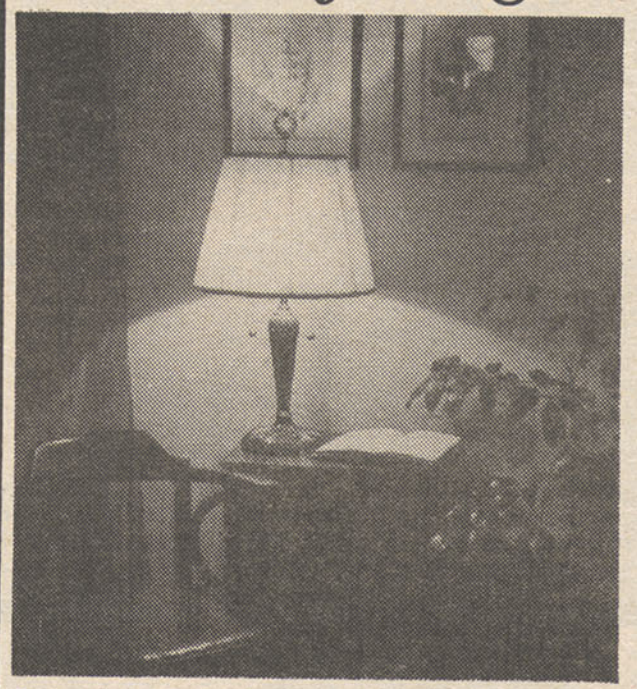
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CALENDAR / cont.

Taylor. MLB-3, 7 p.m. "The Heiress" (William Wyler, 1949) with Olivia de Havilland, Montgomery Clift. MLB-3, 9 p.m.

27 THURSDAY

Wilderness Camp Holiday: U-M International Center

Thanksgiving vacation at a woodland retreat, with community-style living, food preparation, and recreation. Thanksgiving dinner at Zehnder's famous chicken restaurant in Frankenmuth. Thanksgiving in Ann Arbor can be dismal if most of your family is somewhere else. This weekend offers a chance to get away and make some international friends. American students and families are welcome, as are foreigners, of course.

Bus leaves International Center 1 p.m. Thursday. $50/adult, $25/child includes all transportation, lodging, and food. 25 spaces. Call 764-9310 for reservations.

28 FRIDAY

"Alice in Wonderland": Junior Theatre Company of the Ann Arbor Recreation Department

A cast of 50 young people perform in local playwright/composer Tom Simonds' version of Lewis Carroll's classic.

3:30 and 7:30 p.m., Michigan Theatre. $1 children, $2 adults at the door or at the Rec. Department, 2250 S. Seventh. $.75 per child for groups of 10 or more. 994-2326.

FILMS

CG. "A Pocketful of Miracles" (Frank Capra, 1961) with Bette Davis, Glen Ford. Old A&D, 7 & 9:30 p.m. **C2.** "The Thin Man" (W. S. Dyke, 1934) with William Powell, Myrna Loy. Based on Dashiell Hammett's real-life relationship with Lillian Hellman. AH-A, 7 & 9 p.m.

29 SATURDAY

★ **Cooking demonstration: potato latkes**

Doris Miller shows how to make potato pancakes, a Chanukah tradition.

11 a.m.–noon, Kitchen Port, Kerrytown II, 415 N. Fifth Ave. Free.

U-M Men's Basketball vs. Eastern Michigan

2 p.m., Crisler Arena. $5. 764-0244.

"Alice in Wonderland": AA Rec. Dept. Junior Theatre Company

Musical version of Lewis Carroll's classic, with an original score by Ann Arborite Tom Simonds.

1:30 & 3:30 p.m., Michigan Theatre. $2 adults, $1 children. $.75 for groups of 10 kids or more. 994-2326.

FILMS

CG. "The Caine Mutiny" (Edward Dmytryck, 1954) with Humphrey Bogart, Van Johnson. Old A&D, 7 & 9:15 p.m. **C2.** "The World of Henry Orient" (George Roy Hill, 1964) with Peter Sellers. AH-A, 7 p.m. "Unfaithfully Yours" (Preston Sturges, 1947). Sophisticated comedy about a famous conductor's fantasies about murdering his wife to musical accompaniment. Old A&D, 9 p.m.

30 SUNDAY

★ **Ann Arbor Symphony**

The programs of Ann Arbor's community symphony orchestra are planned to encourage family participation. This evening's extremely accessible offerings are a case in point: Eduard Strauss, Clear Track Polka; Britten, Young Person's Guide to the Orchestra; Tchaikovsky, Overture 1812; and Copeland, Old American Folksongs, with Fat Bob Taylor as soloist.

3:30 p.m., Hill Auditorium. Free.

FILMS

ACTION. "A Thousand Clowns" (Fred Coe, 1966) with Jason Robards. MLB-4, 7 & 9:20 p.m. **CG.** "Fantastic Voyage" (Richard Fleischer, 1966) with Raquel Welch, Edmund O'Brien. Old A&D, 7 & 9 p.m. **C2.** "Wages of Fear" (Henri-Georges Clouzot, 1953) with Yves Montand, Charles Vanel, Vera Clouzot. French with subtitles. AH-A, 7 & 9:30 p.m.

GALLERIES & EXHIBITS

Alice Simsar Gallery
301 N. Main. 665-4883.
Hours: Tuesday through Saturday, 10 a.m.–5 p.m.

KENNETH HAYES MILLER AND HIS STUDENTS: The Art Students' League Years
Now–November 19.

Kenneth Hayes Miller was a controversial and respected teacher of painting at the Art Students' League in New York City. This show of paintings, drawings, and prints includes Miller's own work of the Twenties and Thirties and traces his influence in the work of his students: Peggy Bacon, George Bellows, Isabel Bishop, Adolph Dehn, Yasuo Kumyoshi, Edward Laning, Reginald Marsh, William Palmer, and Katherine Schmidt.

Ann Arbor Art Association Exhibit Gallery
117 West Liberty. 994-8004.
Hours: Monday through Saturday, 10 a.m.–5 p.m.

ANNUAL JURIED MEMBER SHOW
November 1–22. Reception and announcement of awards, November 1, 7:30–9:30 p.m.

Works in all media by local artists. Juried by Zubel Kachadoorican, an internationally-known painter from Detroit.

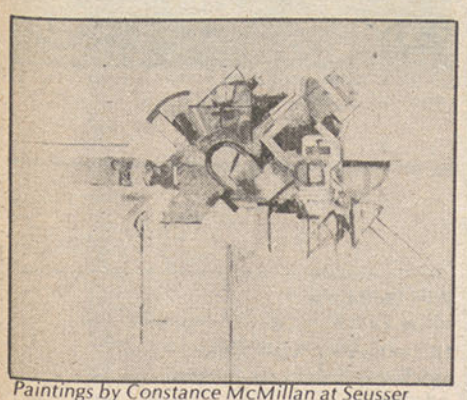
The Blixt Gallery
229 Nickels Arcade. 662-0282.
Hours: Monday through Saturday, 10 a.m.–5 p.m.

WENDELL MACRAE: Photographs from 1927 to 1949.
Now–November 5.

Macrae's photographs of Manhattan during the Great Depression are not a documentary of the times but vivid interpretations of a city. His sense of light and design enabled him to turn wooden stadium steps into a monumental composition and to make a splendid formal image of a curving row of theater seats. Among his work are construction records of Rockefeller Center, the Empire State Building, the Waldorf Astoria, and Radio City Music Hall. He also worked as the backstage photographer at the Roxy Theater. The exhibit at the Blixt Gallery consists of both vintage and modern prints.

DAVID CAPPS: The Railroad Series
November 5–December 4.

Color photographs that reflect the artist's early fascination with trains. "I have loved railroads since childhood," says Capps, who was born in 1925 in Berea, Kentucky. "The Louisville and Nashville moved mountains of coal through the Kentucky mountains. . . . I fell asleep to the sound of distant trains." Capps' meticulously-made prints are on Cibachrome, a photographic material noted for both its permanence and its difficulty to master.



Paintings by Constance McMillan at Seusser Gallery.

Borders Book Shop Gallery
303 S. State. 668-7652.
Hours: Monday through Wednesday and Saturday, 9:30 a.m.–6 p.m. Thursday and Friday til 8:30.

Photographs by David Capps at The Blixt Gallery.

Sunday, noon–6 p.m.

CONTEMPORARY GRAPHICS
All month.

Featured are Marcus Uzelevsky's silkscreened linear landscapes; Jerry Schurr's silkscreens; G.H. Rothe's mezzotints and silkscreens; Caroline Jablonsky's mezzotints and temperas; and Kaiko Moti's viscosity etchings.

William L. Clements Library
S. University (next to the President's House). 764-2347.
Hours: Monday through Friday, 9 a.m.–noon; 1–5 p.m.

BENEDICT ARNOLD: TREASON OF THE BLACKEST DYE
All month.

This exhibit takes its title from a quote from George Washington when he discovered Arnold's defection. Manuscripts, reports, maps, and prints document Benedict Arnold's treason and his defection to the British Army. Clements Library owns all the papers in the exhibit, including those from British headquarters.

Del Rio Bar
122 W. Washington. 761-2530.
Hours: Monday through Friday, 11:30 a.m.–2 a.m. Saturday, noon–2 a.m. Sunday, 5 p.m.–2 a.m.

Rotating shows of local artists.

Dreyfuss Gallery
209 N. Main. 994-5179.
Hours: Tuesday through Friday, 11 a.m.–5 p.m.; Saturday, 10 a.m.–4 p.m.

PRINTS AND MONOTYPES FROM ROBERT BLACKBURN'S NEW YORK PRINTMAKING WORKSHOP
Now–November 15.

One of New York's oldest and most innovative art production facilities, the workshop was founded to provide its members with a twenty-four-hour-a-day, professionally equipped graphics studio. This show displays a wide variety of work that represents what is happening in printmaking today among independent unknowns. The diversity of the artists, an international cast of characters, is reflected in the prints. There is no single style or theme, but many independent directions. The exhibit has been selected from the workshop's print collection of over three thousand

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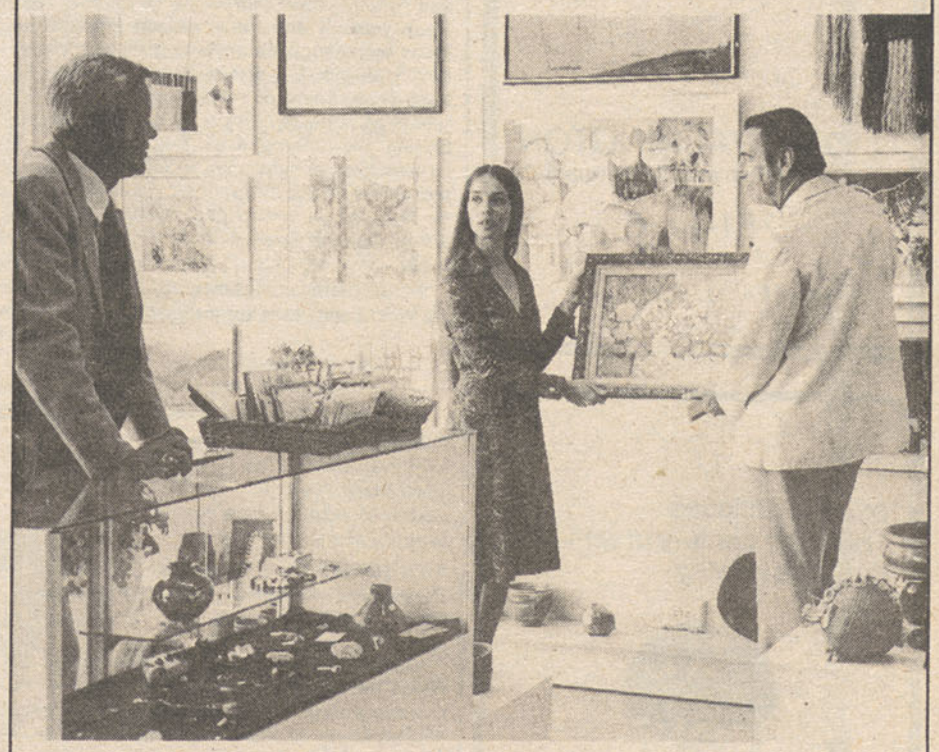

Ann Arbor Art Association
GALLERY SHOP
117 w. liberty, ann arbor 994-8004 mon-sat 10-5

Ann Arbor's Photography Gallery
November:
David Capps
The Railroad Series

THE BLIXT GALLERY
229 Nickels Arcade
662-0282

16 HANDS

is featuring the fiberworks of Jill Damon during November.

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GALLERIES & EXHIBITS/cont.

pieces, and represents the work of twenty-two distinguished artists.

FRESH CUTS: Seven local artists.
November 21–December 24. Reception November 21, 7–10 p.m.

The common denominator in this show is originality. Each artist explores a highly unusual approach to his or her medium. Included are Gerhard Schlanzky's photo emulsions on paper which are stretched into standing screens; Catherine Spurr's drawings and small wall sculptures; Rafael Duran's recent collages and ceramics; Marjorie Mink's six-by-nine-foot prism-shaped weaving based on the spectrographic analysis of chemical elements; Xenia Sihas's large, stained, unstretched canvasses in muted tones; David Slee's hand-colored reworking of antique glass slides; Lisa Levet's welded steel sculptures.

Gallery One
113 S. Fourth Avenue. 662-8914.
Hours: Tuesday through Saturday, 11 a.m.–5:30 p.m.; Sunday, 2–5 p.m.

CANVAS, PAPER, AND FELT:
The work of Betty Fulmer and Patricia Williams.
November 7–December 7. Reception November 9, 2–5 p.m.

Betty Fulmer, an award-winner at the Toledo Museum of Art and a frequent exhibitor in Ann Arbor, displays her large acrylic canvasses and intricate painted and folded paper works.

Patricia Williams teaches fibers at the E.M.U. School of Art. She makes her own felt, dyes it, and then creates reliefs that either lie flat or hang.

Hands-On Museum
November 3–7: Angell School, 1608 S. University.
November 10–14: Thurston School, 2300 Prairie.
November 17–21: Northside School, 912 Barton Drive. November 24–26: Mack School, 920 Miller.
Hours: Monday through Thursday, 9 a.m.–4:30 p.m.; Friday, 9 a.m.–noon.

TRAVELING EXHIBIT

Included in this exhibit for children of all ages are a polarized light box that breaks up the spectrum through stretched plastic; a spinning chair and bicycle wheel illustrating centrifugal force (strap yourself into the chair and make it spin faster by pulling your arms in; to slow down, extend your arms); a power generator; and a kaleidoscope. Some of these displays have been sent to Moscow to participate in an exhibit celebrating the International Year of the Child. Groups from private schools and day care centers are welcome. The museum will continue to be installed in Ann Arbor Public Elementary Schools until its quarters at the old firehouse are ready.

Visits by large groups may be arranged by calling Vicki Zahn at the appropriate school.

Kelsey Museum of Ancient and Medieval Archaeology
434 S. State. 764-9304.
Hours: Monday through Friday, 9 a.m.–4 p.m.; Saturday and Sunday, 1–4 p.m.

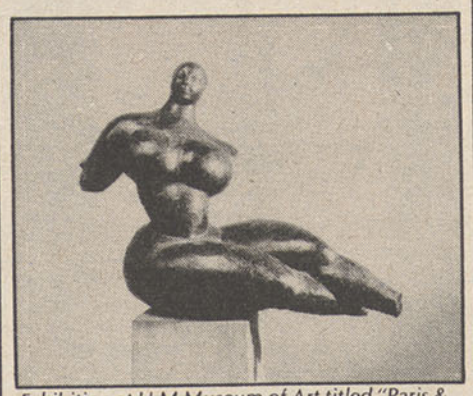
A VICTORIAN VIEW OF ANCIENT ROME:
The Parker Collection of Historical Photographs.
Now–December 14. Lectures on the exhibit: Sundays at 2 p.m.

Vintage albumen prints, commissioned between 1865 and 1877, document a personal fascination with the topography and architecture of ancient Rome. An illustrated catalogue by Guest Curator Judith Keller is for sale at the exhibit.

Lotus Gallery
617 East Huron (inside Harris Hall). 665-6322.
Hours: Tuesday, Thursday, Saturday, 11 a.m.–6 p.m.; Wednesday, Friday, 11 a.m.–5 p.m. and 6–9 p.m.

NEPALESE BUDDHIST TANKAS AND TIBETAN BUDDHIST BRONZES
All month.

A tanka is a painting used by the Buddhists as an aid in visualizing a personal spiritual leader. Portrayed with paint on cloth are Buddhas, great teachers, and mandalas. These are exceedingly small miniatures which Buddhists carried with them. (See also Museum of Art.)



Exhibition at U-M Museum of Art titled "Paris & the American Avant-Garde, 1900-1925."

Middle Earth Gallery
1209 S. University. 769-1488.
Hours: Monday through Friday, 10 a.m.–9 p.m.; Saturday, 10 a.m.–6 p.m.; Sunday, noon–6 p.m.

FUNKY AND FUNCTIONAL:
Ceramics by Jerry Berta and Madeline Kaczmarczyk.
November 2–23. Reception November 2, 4–7 p.m.

Jerry Berta is known for his neon and ceramic diners, drive-in movie theaters, and disaster games with interchangeable ceramic parts. His latest: a pink poodle beauty parlor, complete with sinks and flamingoes.

Madelein Kaczmarczyk will display her colored clay cups, goblets, vases, and pitchers, complete with decals (note especially: Fred Astaire goblets). Also exhibited: her ceramic rooms and scenes.

Museum of Art
South State at South University. 763-1231.
Hours: Tuesday through Saturday, 9 a.m.–5 p.m.; Sunday, 1–5 p.m.

EUGENE ATGET: Twenty Photographs
Now–November 2.

Views of Paris and environs from 1898 to 1927 in a portfolio from the Museum collection.

PARIS AND THE AMERICAN AVANT GARDE 1900–1925
Now–November 2.

Paintings, sculpture, and works on paper by pioneers of American art. Works by Charles Demuth, Lyonel Feininger, Marsden Hartley, Gaston Lachaise, John Marin, and Max Weber.

MODERN MASTERS: Selections from the collection of the Alex Hillman Family Foundation.
All month.

Twenty-six works represent some major developments in twentieth-century European painting. Works of Picasso, Cezanne, Matisse, Toulouse-Lautrec, Gris, and Degas.

TIBETAN TANKAS
Now–December 23.

Buddhist religious paintings portray vividly the teachings of the high Lama. Brilliant colors on cotton cloth. The mysterious figures depicted on these paintings reflect the esoteric Buddhism practiced in this remote region of the world. Also on display are ceremonial objects: statues, amulet boxes, bells, and a thigh-bone trumpet. From the collection of the U-M Museum of Anthropology. (See also Lotus Gallery.)

North Campus Commons
Bonisteel at Murfin, North Campus. 764-7544.
Hours: Monday through Friday, 8 a.m.–4:30 p.m.

PHOTOGRAPHS BY WALTER PINKUS.
Now–November 21.

A former photojournalist's photographs of natural scenes — mountains, plains, seas — both in black and white and in color. Pinkus prefers to interpret nature as he finds it rather than seeking out a preconceived visual image.

Rackham Gallery
Rackham Building (Washington at Ingalls), third floor. 764-8572.

School of Art B.F.A. SHOWS.
November 17–December 22.

Sixteen Hands
119 West Washington. 761-1110.
Hours: Monday through Friday, 11 a.m.–9 p.m.; Saturday, 10 a.m.–6 p.m.

THIS MONTH'S FEATURED ARTIST:
Jill Damon, Fibers.
All month.

Jill Damon works with fibers in earth tones and greys, both on and off the loom. Highlight of the show: A large sculptural wall hanging of fiber-wrapped aluminum tubes and jute. Damon will demonstrate her wrapping technique. (Call the gallery for dates and times.) Also on display: wall hangings, rugs, eyeglass cases, table runners, and pillows.

Slusser Gallery
Art and Architecture Building, Bonisteel Blvd., North Campus. 763-3132.

SCULPTURE BY DAVID REIF AND PAINTINGS BY CONSTANCE McMILLAN
Now–November 7.

Dramatic hanging sculptures using found objects such as wood, tree bark, an old axe, branches, roots. Reif is a new faculty member at the U-M School of Art.

McMillan's paintings, done in oils, water color, and gouache, and her charcoal drawings are all abstractions of reality which retain some recognizable imagery. McMillan is a thirty-year Ann Arbor resident who paints full-time. Her work is frequently exhibited in New York City.

Prints & Monotypes from Robert Blackburn's Printmaking Workshop at Dreyfuss Gallery.

Wild Weft Gallery
415 N. Fifth Avenue (Kerrytown). 761-2466.

FRIENDS AND POLITICAL FANTASIES:
Stitched Felteds by Jan Burgess.
All month.

These works are described as "political statements in felt," and we are warned, "The political philosophy expressed is that of the artist and not of the Wild Weft management." Colorful hand-pressed wool felt is scenically embroidered and hung. Some titles: "One Woman's Job Hunt in Capitalist America," "Bail, Teddy, Bail," "The Way It Should Be and Not The Way It Is," "Ann Arbor Bound." Jan Burgess, new to Ann Arbor, is a graduate of the University of Tennessee.

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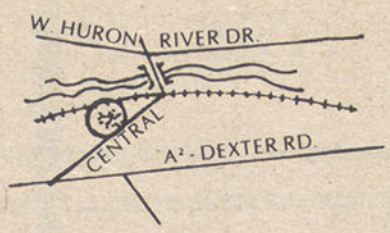

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NATURE

Nature wraps things up in November.

November is Autumn's broom. The north wind sweeps the last swallow south and strips the last of October's colorful leaves from the trees. Life is in retreat toward its roots, the South, or the sanctity of mud and deep water.

The regular nightly ritual of November frost halts the growth of plant cells and then bleaches the cellulose skeletons brown and brittle. Stiff weed stalks still support a waiting army of sticky, bristling seeds ready to attack wool socks and dog's ears, but these bold perennials will grow no higher and soon may face the fracturing burden of heavy snow.

November is a season of seeds and a time for seed-eaters to feast. Lots of chattering tree sparrows, juncos, and goldfinches have arrived to explore the forest of stalk tops. The fruits of summer support a burgeoning population of rodents, too. Walking among brown-matted meadow grass, one hears the sudden retreats of little mammals—mice and moles and shrews. Their food is abundant in November, but so are their enemies. The red-tailed hawk, red fox, and weasel are not stilled by November's frost and wind.

It has been a good year for gall worms. Their winter sanctuaries are parapets swollen in the tops of goldenrood stalks. Firm, thick-walled, round swellings, each contains an insect larva. They need only fear the mighty persistence of the chickadee and the predations of ice fishermen in search of bait.

Some birds are bold enough to remain through October's warnings—the red-winged blackbird, the sandhill crane, and the blue heron. But as the last frogs retreat into the snug mud beneath a blanket of settling pond weed and new ice, even these hearty lingerers will depart. — *Will Webber*

A walk through Wurster Park and environs

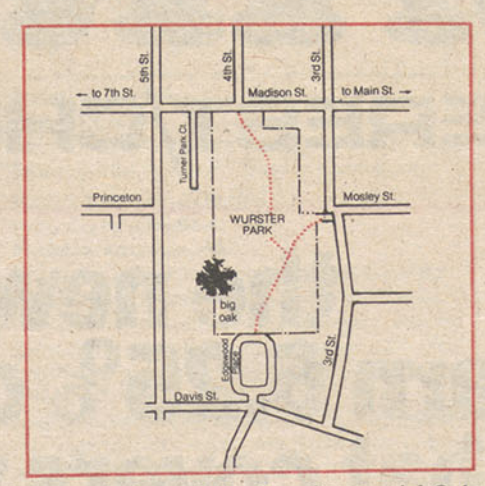
A half-hour ramble through the West Side's Wurster Park offers walkers some interesting natural, historical, and architectural attractions just blocks from downtown. You can see a majestic oak planted about 1800, the soft green fronds of a tree called "a living fossil," a rustic lane with Old World cottages, and an unexpected vista of downtown and campus.

The Madison Street entrance to the park (just opposite Fourth Street) is the most dramatic. The green sweep of a large hill rises directly from the entry steps. This hill is part of the Fort Wayne moraine, a ridge deposited by a stationary glacier about 18,000 years ago. Though the glacier seems to have stood still, the ice within the glacier was actually moving forward. It was sort of a giant conveyor belt, carrying soil and stones with it and then depositing them in a ridge at the end. The Fort Wayne moraine extends southwest from Ann Arbor to Fort Wayne, Indiana; hence, its geological name. Much of Ann Arbor's west side lies on this moraine. The steep hill at Wurster Park is part of its edge, where meltwaters drained off to form an outwash plain.

The hill's curious terraced shape has prompted archaeological speculation about more recent times. The site could well have been a borrow pit for people who wanted fill dirt. After that, it became a dump, which in the 1930s caused owners of the then-new houses on Fifth Street west of the site to complain to City Hall about invading hordes of rats. The routing of the rats led the city to transform the land into one of Ann Arbor's most scenic small parks.

Wurster Park reveals itself in stages. Midway up the hill stands an impressive black oak with its blocky bark. At the top of the hill a close-up view of the city unfolds. Beyond the neighborhood rooftops and trees, the buildings of Main Street are visible when the leaves have fallen, and three campus-area landmarks (the ISR Building, Tower Plaza, and Burton Tower) appear shoved together in unexpected juxtaposition.

Once you're well inside the park, look for the huge tree at the edge of the woodlot fringing the western boundary of the park. This magnificent oak surpasses all others in girth and spread. When Ann Arbor's first settlers arrived in 1824, it was already a large tree some fifty to a hundred years old.



It was designated the Sesquicentennial Oak in 1974, during the city's 150th anniversary celebration. To appreciate this tree fully, you should stroll over and gaze up at its branches. Some are the size of average-size trunks of mature trees. This is an unusually large specimen of the chinquapin oak (*quercus muehlenbergii*), a rare oak everywhere and especially unusual here in southeastern Michigan, at the extreme northern edge of its range. You may find some of its distinctive chestnut-like leaves still on the tree.

Beyond the big oak, keen eyes can pick out another bit of history half-hidden by tall grasses and vines: the small hexagonal refreshment stand where young *turner* or gymnasts quaffed beer after working out in the Turnverein Park. Several such parks, and clubhouses too, were owned by various German clubs which thrived in Ann Arbor in the last half of the nineteenth century. The Turners' park once occupied a long, narrow strip of land between Wurster Park and Fifth Street, roughly where the woodlot and Turner Park Court are located today. The small house at 731 Fifth Street once housed the club's bowling alley.

Bordering the park on the south is Edgewood Place, a pleasant cul-de-sac with an island of crabapple trees. Among the ample and meticulously-maintained duplexes in this short block is one with a particularly attractive example of intensive landscaping in a confined space. The exotic urban garden at 824-826 features cotoneasters, Boston ivy, and showy Japanese hollies along a low wall, as well as three young specimens of dawn redwood, known among botanists as a living fossil. In 1948 botanists and paleontologists thrilled at the discovery of living examples of this plant in a remote part of China. This relative of the California redwood had grown prolifically in prehistoric times but had been presumed extinct. Today this deciduous conifer has again spread far beyond the isolated valley in which it was found. It is widely planted for its attractive, frond-like foliage and its bark.

Across the street at Edgewood and Davis you will see an immense Colorado blue spruce in front of a pleasant house of dark red brick, with a round turret fringed with Boston ivy. This home and its neighbor at 607 Davis are good examples of a romantic architectural style popular in the 1920s and 1930s which featured picturesque medieval touches. A distinctive element in this yet-to-be-named vernacular style was bountiful landscaping in a variety of hues. Plants with reddish foliage like Boston ivy and Japanese maple were used to complement the dark reds and browns of the brick, while the dark greens of boxwood and yew and the blues of Colorado spruce and juniper were used as contrasting foils and accents.

At the intersection of Davis and Fifth Street is a grove of tall red, black, and white oaks. Some of them continue their display well into November. Down the hill on Fifth Street, the three houses clustered at 633, 635, and 637 display an unusual variety of masonry materials: cobblestone, red brick, alternating rough and smooth clay tile (the kind usually used for structural purposes and covered with stucco). The houses are the creations of Clyde Tessmer, a masonry contractor who built them in the late Twenties and lived in the charming tile cottage at 635. As you return to the Madison Street park entrance, you can take a short side trip up Turner Park Court to appreciate the intimate scale of Tessmer's cottages in their protected woodsy setting. The stone house in the woods at the end of the court was originally the garage of Tessmer's house.

If the walk has left you a bit chilled, coffee and doughnuts at the Washtenaw Dairy, just four blocks down the hill at Madison and Ashley, might be just the thing. The doughnuts are made fresh daily, and they are excellent. — *Anne Rueter*

Anne Rueter, parks planner for the Washtenaw County Parks and Recreation Commission, is a landscape architect by training.

Nature's non-conformist, witch-hazel blooms in November.

November is nature's month for wrapping up unfinished business. The leaves have fallen, the birds have flown south, and the last crops are harvested as flora and fauna prepare for a long period of inactivity. But in nature, as in the human world, there is always someone who just doesn't seem to get the word. For, amidst all the sleeping, migrating, and dying, one well-known shrub is springing into its showiest season.

Witch-hazel can be found throughout the eastern half of the United States, growing in moist soils or along rivers and streams. It is a large, arching shrub up to 16 feet tall. During the summer it is best recognized by its round, wavy-edged leaves, but in the autumn it is recognized by its fruits and flowers. Flowers in the fall? Yes! After the leaves have fallen, the witch-hazel comes into bloom with small yellow flowers whose stringy petals give the impression that the entire shrub has been draped with short strands of yellow tinsel. At the same time, the fruit from last year's blossoms will ripen and perform its peculiar snapping routine. The seed pod is a dual-chambered, woody capsule about one-half inch long. As the seed ripens, the husk dries and shrinks, creating an enormous pressure on the sides of the seeds. Finally, and often on the same day, thousands of shiny black seeds explode skyward for distances of over 30 feet. To a hiker it's like being bombarded by black hail.

Indians taught the early colonists about the medicinal properties of witch-hazel. Then, as now, freshly-cut stems and leaves were steeped to make medicines and poultices. The medicines are used mostly for their astringent properties; they are taken internally for diarrhea and used as a gargle for mouth and throat irritations. Poultices are thought to help cuts and bruises, insect bites, minor burns, and poison ivy. But witch-hazel's most prominent place in nature lore comes from its status as the wood most favored for divining rods. The forked limb of a witch-hazel is said to find ground water for well digging.

The "witch" in witch-hazel, incidentally, has nothing to do with witches. The early spelling of the shrub's name was "wych" hazel, because the leaves of this native American shrub reminded the Virginia colonists of the familiar wych elm of Europe.

Nowadays the Blue Ridge Mountains are the main source of commercial witch-hazel. It is usually distilled to make an extract mixed with alcohol and sold as medicine.

There are several good places to see this historical plant. The moist parts of the Matthaei Botanical Gardens, Nichols Arboretum, Hudson Mills Metropark, and Washtenaw County's Park Lyndon are all good habitats for witch-hazel. If you don't see one in bloom, don't despair, because it will often bloom during warm spells in December and January, or even in the spring. Even in nature, there's always someone who bends the rules. — *Matt Heumann*

Matt Heumann is a naturalist for the Washtenaw County Parks and Recreation Commission.

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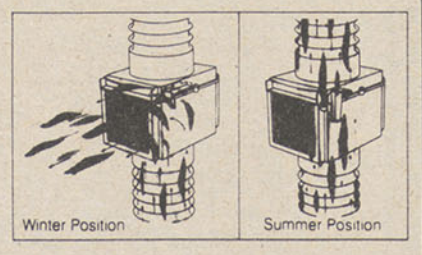

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NATURE/continued

The bratty blue jay

Famed artist and naturalist John James Audubon painted the blue jay.

Brash, cunning, raucous, and aggressive, the blue jay would have little endearing were it not for his liveliness and attractive flashy plumage. Originally a bird of the deep woods, this North American native, a relative of the crow and magpie, has adapted well to human habitation. Even the aggressive starlings and boisterous flocks of house sparrows give ground when the blue jay swoops in to command a feeding station. Unintimidated even by cats, snakes, hawks, owls, or crows, the jay is a screaming alarmist, attentive to potential danger. In this respect it serves to alert other birds to the presence of predators, including hunters. They dread the impulsive warning cry broadcast through the otherwise unseeing woods.

This is the only jay found in the Ann Arbor area, although many other species are found throughout the world. It is abundant throughout its range, which extends across southern Canada and the eastern U.S. to Florida and Louisiana. While blue jays are usually thought of as year-round residents, they migrate in large numbers from northern parts of their range each October and November to enlarge our local population. They often fly in loose, slow-flying flocks of up to several hundred birds. One of the best places to see this impressive spectacle is at Holiday Beach Provincial Park in Ontario, about 20 miles south of Windsor. On some days when the flocks are driven by a brisk northerly wind, up to 40,000 may pass in a day, unconcerned about the many larger hawks which share the skies and this favored migration corridor.

A key to the blue jay's continued abundance has been its adaptability. Jays eat whatever is accessible and in season. Like the squirrel, they are known to store nuts (often beech nuts and acorns) for the winter. They are a ravenous, commanding presence at bird feeders, gobbling sunflower seeds, corn millet, or whatever else is offered. They are also fond of animal material, including insects and larger creatures. They thrive on hairy caterpillars (which few other birds will consume) and delight in downing snails, worms, salamanders, lizards, and mice.

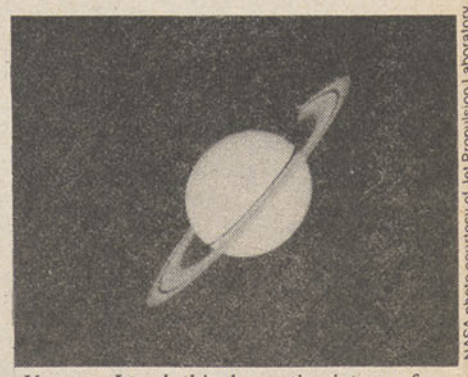
Thoreau knew too well the blue jay and its familiar, raucous call. He wrote of the "unrelenting, steel-cold scream of a jay, unmelted, that never flows into a song, a sort of wintry trumpet screaming cold, hard, tense, frozen music like the winter sky itself."

Yet, in addition to the "jay, jay, jay" which taunts the hunter, roosting owl, or stalking cat, the blue jay is also a well-known mimic of other birds. The most attractive notes in its repertoire are nearly-musical ringing calls which sound something like a chain being wrapped around a hollow steel pipe. Unlike most birds (for whom spring is the concert season), the blue jay is most audibly present in autumn and winter. *—Will Webber*

Will Webber, a graduate of the U-M School of Natural Resources, is a bird lover. He founded Journeys, which organizes tours and treks to Nepal and India.

Above Ann Arbor: Saturn stars on the screen and in the sky.

The most spectacular astronomical event you can witness this month happens not in the sky but on your radio and TV: the sudden revelation of something like half a dozen entire new worlds. They're nothing now but dots of light in our best telescopes, but they'll be disclosed in much more detail when Voyager 1 makes its historic arrival at Saturn. Saturn is also involved in one of the most magnificent sights in this year's naked-eye sky: a glittering, close grouping of three bright planets (including the two brightest star-like objects in the sky, Venus and Jupiter) and *the crescent Moon—all so close together that you could cover the entire configuration with your clenched fist held at arm's length.*



NASA photo courtesy of Jet Propulsion Laboratory

Voyager I took this dramatic picture of Saturn, its rings, and some of its moons.

The new worlds are moons of Saturn, but don't read "moon" to mean "minor." Titan, which Voyager 1 will survey from only 2,500 miles away, is bigger than two of the nine planets and has an atmosphere, complete with mysterious orange clouds, that may rival Mars' or even Earth's. Although we no longer believe Titan could be warm enough to harbor life (at least Earth-like life) it may someday give us clues to the mystery of how life originated on Earth. There's good reason to suspect the process started on Titan, then literally froze in progress, so that some day we'll be able to examine it.

Other Saturn moons represent an entire new class of worlds, unlike any moons or planets we've ever explored: neither full-scale planets like Titan or the four giant Jupiter moons revealed so dramatically by the Voyagers last year, nor tiny bodies like the moons of Mars. These are *intermediate* in size—several hundred to a thousand miles in diameter—and in many cases

probably not even made of rock. We have no idea what strange features they'll show in the close-up Voyager pictures, or what these worlds may eventually mean to the human race. Columbus had far more idea what to expect than do the scientists of Voyager 1.

PBS television plans extensive coverage. Details are not yet final at press time, but check listings for channels 23, 28, 30, and 56 on November 11, 12, and 13. The commercial networks, predictably, will all but ignore this once-in-many-lifetimes event. I'll tell you about the findings in detail in my Astrofest programs on Dec. 5 and Jan. 16 (7:30 p.m., Modern Languages Building Auditorium 3). I'll also report them on WUOM-FM (91.7). The tentative schedule is noon (and perhaps "News Final" at 10:30 or 11 p.m.) on Nov. 1, 8, 14, 22, and Dec. 6, plus a full hour from 2 to 3 p.m. on Nov. 16. You'll be able to phone in questions for that last one.

As for that lovely planetary configuration: it's a reward for those of you who rise before dawn. Go out between 5:40 and 6:40 a.m. on Election Day, November 4, and look low in the East-south-east. The incredibly brilliant white "star" just to the lower right of the Moon is Venus. Directly above it and due right of the Moon is Saturn, faintest of the three planets involved but still brighter than almost any star. Above and right of Saturn, second in brilliance only to Venus, is Jupiter.

—Jim Loudon

Astronomy popularizer Jim Loudon is a freelance lecturer, radio commentator, and astronomer at the U-M Exhibit Museum. His Astrofest presentations here are listed in the Observer *calendar.*

Now is the time to dig Jerusalem artichokes.

Ellen Weatherbee, Edible Wild Plants of the Great Lakes Region

(left) Collection of wild tubers ready to eat. (right) Ellen Weatherbee digs for tubers in late fall.

Jerusalem artichokes (*Helianthus tuberosus*) are one of the many plants which are available for food only during cool weather. Once the vegetative growth begins in the spring, the tubers become insipid and mushy. Jerusalem artichokes are not true artichokes (which are members of the Thistle family). They are sunflowers and in the Composite family. The name is derived from the Italian "Girasoli articocco," a name bestowed upon the tubers when they were introduced into the Mediterranean area by early American agri-businessmen. The plants originated in the Mississippi River Valley and were used extensively by a number of Indian tribes. Pueblo tribes used the tubers for food and utilized the stalks for lighting ceremonial fires, for making perches for trapping birds, and for a natural "band-aid" to aid in the healing of warts and bruises.

Jerusalem artichokes are tall perennial herbs and are the only sunflower with tuber-bearing rhizomes. The bottom of the raspy stem has opposite raspy leaves which become alternate towards the stem's top. The yellow-orange flowers blossom in September. They are miniature sunflowers two to three inches across. The tubers were frequently planted in gardens in the late nineteenth century up through the 1920s. Most of the tubers are a tannish-white, but they have also been grown in red, white, purple, and yellow variations.

There are many roadside patches of Jerusalem artichokes. They regenerate rapidly and quickly spread to nearby areas. The U-M Botanical Gardens' faculty-staff garden land sports 43 separate plots of the renegade sunflowers, often to the surprise of the tenders. The telltale stalks survive the winter.

The tubers range in size from that of a thick pencil to a large chunky carrot. Dig around the base of the plants with a shovel. The tubers spread out and down from the stalk. In dense stands, the larger tubers occur on the periphery of the patch. Clean the tubers by dunking them up and down in a bucket of water or by hosing them off and brushing them with a vegetable brush.

Be sure to obtain permission from the landowners before setting foot on anyone's private property.

Freshly dug Jerusalem artichokes contain only 7 calories per 100 grams. After being stored for several months, their caloric value jumps up to 75 calories. It is obviously better to dig them fresh! The tubers are high in iron; they contain about the same amount as do uncooked raisins.

To serve raw, scrub the tubers well. Slice thinly or leave whole and serve as a salad ingredient or with a sour cream dip. To prevent discoloration, sprinkle cut surfaces with lemon juice.

To boil, clean tubers, sprinkle with lemon juice, and add to 1 quart of boiling salted water; boil for 15 minutes. Remove from heat while still a bit crunchy. Do not overcook; the insides become mushy and the outsides become tough. Drain off the water and season with butter and minced parsley. *—Ellen Elliott Weatherbee*

Ellen Elliot Weatherbee is the author of Edible Wild Plants of the Great Lakes Region. *She teaches U-M Extension classes on wild plants at the Matthaei Botanical Gardens.*

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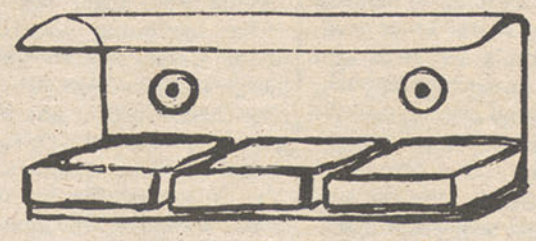

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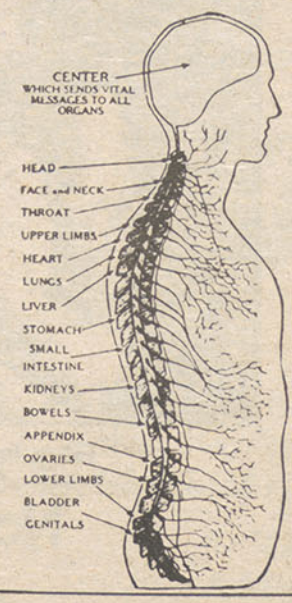

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CHANGES

Selected reports on major changes in retail businesses and noteworthy buildings

Flood's fate. . .

The latest on **Mr. Flood's Party/Leopold Bloom's/The Gallery:** the bidding on these interrelated West Liberty businesses, owned by bankrupt businessman Ned Duke, has narrowed to two most dissimilar parties: Joe Tiboni, 29, longtime Flood's sound man, political and community activist, blues aficionado and former disc jockey, and Dick Berger, 46, businessman-developer whose most recent proposal was the 18-story Huron Plaza conference center downtown. Tiboni hopes to keep alive the original spirit of Flood's and its commitment to local live entertainment seven nights a week. He would combine the space occupied by Leopold Bloom's restaurant with the present bar area. The much larger establishment would seat about 200, would have a dance floor, and would make it feasible to book nationally-known talent like Ellen McIlwaine. Its new name? Joe's Bar and Grill, what else? Would-be daytime manager: Harry Kevorkian, Tiboni's roommate and the recently-resigned president of the AATA Transportation Employees' Union.

Berger and his investors also have big ideas for the business. "Conceptually," he says, "I could foresee Bloom's remaining what it is—a continental restaurant with the same ambiance—but with better food and competitive prices. I would like it to have two settings a night at a prix fixe, with a very fine wine list. The Gallery would become the holding area for people who come to dinner early. Now Flood's—speaking conceptually, of course—my interest is in changing the name and the type of operation into a more sophisticated bar for an older crowd of, say, 26 and up. It would have a different feeling, similar to an interesting New York bar." Berger is in the process of making an offer, but he's still exploring who might run the restaurant. "One interesting possibility is to use Bloom's as an experimental kitchen for all the great chefs of Ann Arbor," he revealed. The chefs would be any local people well known for their cooking ability. They would book the restaurant, assemble their own cooking staffs, and share the profits with the owners, who would provide waitpeople and publicity.

What about Huron Plaza?, we asked. "All our efforts now are in financing," Berger stated. "We're making headway, and we feel our costs are reasonably contained. We're waiting for one more item to fit into the deal."

Golf addicts' winter fix: electronic indoor golf

Frustrated by winter weather, Ann Arbor golfers can nevertheless derive some satisfaction from the game at **Golf-o-tron,** 4255 Jackson Road, just past Mercywood on the other side of the road. Golf-o-tron is one of only three electronic indoor golf facilities in the country to be endorsed by the PGA, according to owner John Harris. Here's how it works. The golfer chooses one of four famous courses he or she wants to play—Pebble Beach, Thunderbird, La Costa, or Pinehurst. The tee is 13 feet from a screen on which is projected a slide showing the view down the fairway from the course's actual first tee. (The sun is always shining on these photographed courses.) When the ball is hit into the screen, Harris explains, "a microphone picks up the degree of contact made from the ball and the club. This starts the computer which is behind the screen. Sensors pick up the direction and the velocity of the ball." At this point the ball appears as a round, white spot on the screen and slowly falls into the grass on the original picture. The sensors seemed to us rather more sensitive to force than direction. But where the ball was clearly out of bounds, the computer readout flashed "OB." The readout tells how many yards the ball was hit and how far it has to go to the hole. Then a new slide appears on the screen, taken from a point further down the fairway, where the ball presumably lies.

When the ball is played to within nine yards of the hole, the picture goes off, the room lights go on, and the golfer steps down from the tee to a nine-yard-deep putting green of artificial turf and proceeds to putt into the hole.

Golf-o-tron opened September 1. Co-owners are John and Beulah Harris. John, who is not a golfer, owns the Pizza Box on Ecorse Road in Ypsilanti. He took out a book about franchise opportunities and looked up Putt-Putt mini-golf, which was followed by electronic indoor golf. Harris investigated the electronic golf course in Westland and liked it, so he obtained the equipment and software from the Toronto firm that puts out the most sophisticated electronic golf set-ups on the market. It offers computerized programs with slides for 12 different courses, of which Harris has four. The visuals for each 18-hole course consist of about 78 slides. Each course takes up to a month to photograph, Harris says, and the photography costs $15,000 to $20,000 a course.

Business at Golf-o-tron has been light through October — about eight customers a day. "It takes some pretty nasty weather to drive golfers inside," Harris says. But he expects business to pick up this month and stay good through April. During that period Russ Stretter, golf pro at Radrick Farms, will be there full-time to give lessons by appointment ($10 per half hour). Golfers can also videotape themselves in action to analyze their shots. The basic Golf-o-tron rate is $7–$9 an hour, depending on when you play, with discounts for seniors and students. Clubs are available for rent.

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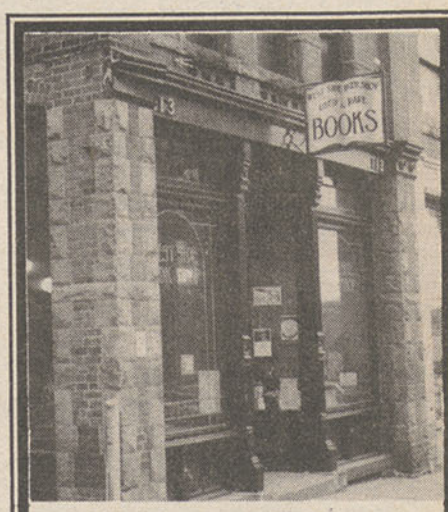

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Onward and upward with Fantasy Fashions

PETER YATES

Nancy Pastor in her Tailoring and Sewing Department

We received a letter from Fantasy Fashion's Nancy Pastor, surely the most breathless businesswoman we know, informing us that her second-hand clothing store had reopened in an affordable and appropriately funky new location at 812 South State. Such shops were said to deal in "vintage clothing" a few years ago, but "retro clothing" is the trendy term today. **Fantasy Fashions** is in an old house sandwiched between Pizza Bob's Uptown and Pizza Bob's Downtown. "Seemed like the end there for us," Pastor wrote, referring to the cash squeeze caused by the store's expensive former quarters on East Liberty next to the Sun Bakery. "But here we are in a new place that's really perfect for us and going strong. I almost can't believe it sometimes."

Dropping in the next Saturday, we found the store was indeed busy. Perhaps the State and Hill area in the heart of the student ghetto is the up-and-coming neighborhood for interesting retail businesses started on shoestrings.

Fantasy Fashion's two square sales rooms are decorated with things like a Walt Disney Tinker Belle scarf, flowered carpets, and a sign saying "Please—proper attire at all times." A back room housing the Tailoring and Sewing Departments is painted in a checkerboard pattern that took two weeks to finish. A costume section is open by arrangement. Taking a cue from New Wave rock music, the merchandise is strong in the more extravagant creations of the 50s and 60s: dresses with fitted tops and full circle skirts, pointed-toe shoes, miniskirts, and fishnet tights. Two years ago the store had more fashions from the 30s and 40s. Racks for men have lots of coats and jackets (including many with insignia of various organizations). Pastor herself was dressed in pegged black pants, sandals with high heels and open toes that revealed crimson-painted toenails, and a well-bred pink Kimberly-type knit jacket over a T shirt with a big-breasted Batwoman character, a one-of-a-kind creation, we were told. A single braid was draped over one shoulder, and appropriate makeup (red lipstick and upswept, bruise-colored eye shadow) completed the look.

Pastor had been up til morning for four days running, preparing for the Halloween rush. Standing outside the shop, she was greeted by fully half the people who came down the street. "Everyone stops in here to find out what parties are going on—musicians, artists, theatrical people. Sometimes I wonder," she sighed. "Everyone's out partying, and here I am steaming clothes til 4 a.m."

Assorted Notes

In Kerrytown II, 415 North Fifth Avenue, **Fashions 'N Things** sells an odd variety of things: natural-fabric clothing from India and Pakistan at very low prices ($4.99 for a wrap skirt); made-in-U.S.A. jeans; ivory, jade, and tiger-eye jewelry from India; and eyecatching reproductions of antique dolls, made of bisque porcelain with cloth bodies and glass eyes. A Michigan woman makes these dolls from the original old molds. They are hand-painted in delicate colors and often elaborately dressed. A large costumed sailor boy costs $450. The smallest doll, a tiny baby with moving limbs, is $20. Owners Tara Bhkabhrawala and Meena Parekh do some direct importing from their native India. They are here because their husbands, mechanical engineers, are with Bechtel and Ford.

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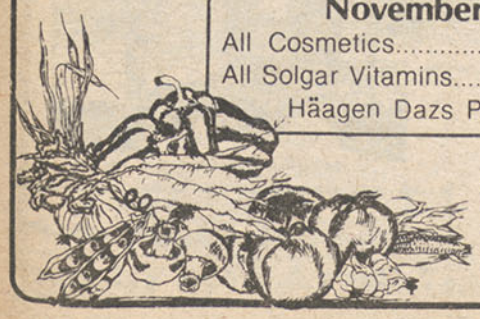

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CHANGES/continued

The transformation of the Godfrey Building

Built in 1899, the simple Godfrey warehouse on Fourth Avenue between Catherine and Kingsley was used by Godfrey Moving and Storage until 1978. By that time the multi-floor storage building in the congested central city location was clearly inadequate for movers. Godfrey consolidated its facilities in a one-floor building on South Industrial. When Godfrey sold the building, the **Workbench** furniture store cleaned up and renovated the first floor and moved in. The plan was to renovate all four floors, with Workbench occupying the top two. Building owners John Hancock (a manufacturer's representative), Marge McNeil (owner-manager of Kitchenport), and Joe O'Neal of O'Neal Construction applied for and got a $400,000 low-interest loan from the city's Economic Development Corporation.

Now, two years later, the building is essentially finished. In mid October the impressive, four-story open central stairwell, know as the "atrium," was ready, and Workbench moved upstairs. The staircase with its semi-circular landings, supported only by a massive column at least 35 feet high, is a dramatic design element. The Godfrey Building's front entrance and elevator (the converted freight elevator) will be ready soon, and the "terrace level" (the basement), open to natural light from the excavated entrance area, will be ready to lease. The walls of the old warehouse were brick and structural clay tile in varied earth tones. Now cleaned, they suit the simple styles and natural woods of Workbench's furniture. Orange heat ducts are suspended from the brown-painted ceiling for a bright, contemporary look. The chunky timber posts look good, too. The architects, Hobbs & Black, clearly felt that a minimum clean-and-paint treatment was all that most surfaces required. The cedar floor has been sanded and refinished.

The Ann Arbor Workbench, opened in April, 1978, is the original store in the Michigan Workbench franchise owned by Jim and Peg Craig. Joan Potter Metzger is operations manager. The first Workbench store was started in Greenwich Village about 25 years ago when Warren Rubin, then an economics student, wanted a desk and found that a piece of industrial butcher block on two file cabinets did just fine. He figured that a store selling simple, practical, moderately-priced components and furniture of contemporary design would do well since there was a market of people like himself — young, educated, urban — that wasn't being served. Now Workbench has 22 company stores mostly on the East Coast, and 19 franchise stores in mostly Midwestern urban areas. The Craigs also have stores in Southfield and Traverse City, both supplied by the warehouse in Ann Arbor.

PETER YATES
The staircase is hung from a single supporting column.

The Godfrey Building's first floor and terrace level will be subdivided into small retail spaces. Three have already been leased to **Old Favorites Antiques**, owned by Mary Jo Gord and formerly located in a farmhouse near Briarwood; to **Fox Farm Pottery**, featuring Jan Benzinger and Lori Gotts' hand-thrown functionalware; and to **Harver Imports**, a gift shop with mostly Korean imports, owned by three Korean women, Kim Lee, Choon Moon, and Soon Rim (who also owns the Kosmopolita snack bar in Kerrytown.

The Warehouse: new quarters, new directions

At 329 South Main Street, where Marsh's Office Supply was, **The Warehouse** is now filling up with new stock after making a big move from the corner of Miller and Main and a big change in merchandise, too. Gone are the baskets and wickerware. In their stead are lots of brightly-colored household organizers—desk and bathroom organizers; shelf systems of wire, wood, and plastic; plastic milk crates, and the like—along with a good selection of Marimekko fabrics, bed linens, and other accessories. Attorney Ed Gudeman is now The Warehouse's sole owner. He envisions the store as "one-stop shopping for contemporary furnishings for apartments and homes—a kind of mini Conran's." Conran's is the London-based chain of so-called "lifestyle stores." It displays in mass quantity carefully-selected contemporary furniture and home accessories, much of it of high tech design. Moderately priced but not cheap, Conran's is aimed at apartment dwellers and young people who move a lot. Founder Terence Conran is the designer who produced *The House Book*, etc.

Orthogonality, Workbench, and Murphy's Landing all catered to this market in Ann Arbor. Now that Orthogonality is gone, Guteman is attempting to have The Warehouse fill its place in the areas of lighting, housewares, fabrics, and knock-down furniture, leaving the more substantial furniture to Workbench and the kitchen equipment to Murphy's Landing. Karen Gilson is the store manager and Susan Applegate the buyer, a job she can perform while spending time at home with her new baby. Architect David Gebhardt designed the new store's interior.

More assorted notes

The Littlefield-Adams Company of New Jersey is closing its Ann Arbor bookstore on South University, **Laco Books.** Laco (the name comes from Littlefield-Adams Company) specialized in medical and legal texts. Under different owners, it was long known as Overbeck's. High building overhead and competition from the non-profit University Cellar, which now carries professional books, were cited by the store manager as reasons for closing. The building is being sold, along with the Victorian house next to it.

Down the street on South University, **State Discount** has opened its second campus store where Discount Records was. The store will resemble the one on State Street, with personal care products, school supplies, and sundries, and hit records sold for pennies over cost as a draw. State Discount is part of a Lansing-based chain; the "State" in its name is for M.S.U., not State Street here.

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Still more assorted notes

The **Needle Beedle** crafts store has opened its second store on Packard at Carpenter, around the corner from Farmer Jack's where the Hide-a-Way Yarn Shop used to be. Owners Carolyn Green and James Pigford started out five years ago in the Old World Village Mall, an ill-fated sort of bazaar in the one-time Rink's Bargain City at the Westgate shopping center. The Old World Mall was intended to give working people a chance to start their own retail shops in their off-hours evenings and weekends. The Needle Beedle survived and thrived in its present Maple Village location. Green has been interested in needlework since the age of 10. She has set up classes and introduced some unusual crafts like Japanese Bunka embroidery, a punch needle technique originally done by Japanese ladies. They had holes drilled into their long fingernails, which then were used as tools.

Antique Village at 108 North Fourth Avenue has closed. Co-owner Fran Cline, a retired Detroit police officer, will continue to spend her summers here but live the rest of the time in Florida. She had already established a shop in Delray Beach called "Frantiques." Her partner in Antique Village, Julia McCoy, is also headed south, but to a much more exotic destination: the Kingdom of Lesotho (formerly Basutoland), a mountainous country surrounded by South Africa. Her husband, Mack, is a public health planner hired by Lesotho's health ministry under a University of Hawaii program. Though the McCoys have lived in East Africa and India, Julia says she has no idea what to expect. "One place doesn't prepare you for another," she says. "You can't know what to expect *anywhere,* honey. I love different cultures. Primitive cultures are really down to basics. Everything is not so pure here."

Ann Arbor is experiencing a small boom in the car stereo business. In the past six months, three new car stereo shops have opened: **Haney's,** a chain operation which took over the converted gas station at Fifth and Huron (former home of the ill-fated Auto Entertainment Center); **Future Sound,** on Washtenaw at Carpenter; and **House of Car Stereo** on Stadium at Federal, next to the Post Office. All sell and service car stereo equipment. An adequate complete system, including tape deck and speakers, could run anywhere from $100 up to about $2,500.

The personnel at all three stores agree that interest in car stereo has not been dampened by the recession. In fact, they say, hard times have fueled their business. "People can play their tapes and tune out what's happening in the world," says the manager at House of Car Stereo. "When money is tight, people need a toy, they need entertainment," agrees Mark Brazeau, an owner of Future Sound.

The biggest market for car stereos is college students and young adults, which makes up a large segment of the Ann Arbor area population. "There is a tremendous car stereo market in Ann Arbor and not much competition," says Brazeau, who opened his shop two and a half months ago in what used to be the service bays of the Gulf gas station which still pumps gas. He joined up with co-owners Mike Famson and Peter Marlowe. They all had been working at Lafayette Radio in Ann Arbor where Famson was district manager, Brazeau was installation manager, and Marlowe was their best installer. All are self-professed electronics nuts. They left to open Future Sound because they felt there was a need for a solid car stereo business in Ann Arbor, where quality and service would be emphasized. "There are lots of rip-offs in car stereo," Brazeau maintains.

Auto Entertainment, the bright green converted service station on Huron across from City Hall, had enjoyed a brisk business for years, but it owed the federal government substantial sums of tax money. The reputation of its work and stock suffered in the firm's latter days, and its successor at that location, Haney's Stereo, Inc., disavows any connection with Auto Entertainment. Now owned by Cass Daniels of Detroit, who has four other stores in the Southeastern Michigan area, Haney's started out as Muntz's, back in the days when a car stereo was a little turntable under the dashboard.

House of Car Stereo, a Lansing-based firm, has been in Ann Arbor for six months. Both Haney's and Future Sound consider it their main competition.

If we're living in the twilight of the auto age, you'd never know it from talking with the people at these three businesses. They're sanguine about the future. "I always knew that the car stereo business was going to boom," says Mark Brazeau. "People's appreciation and knowledge of stereo equipment is increasing, and the home stereo market has been saturated. This is the next frontier."

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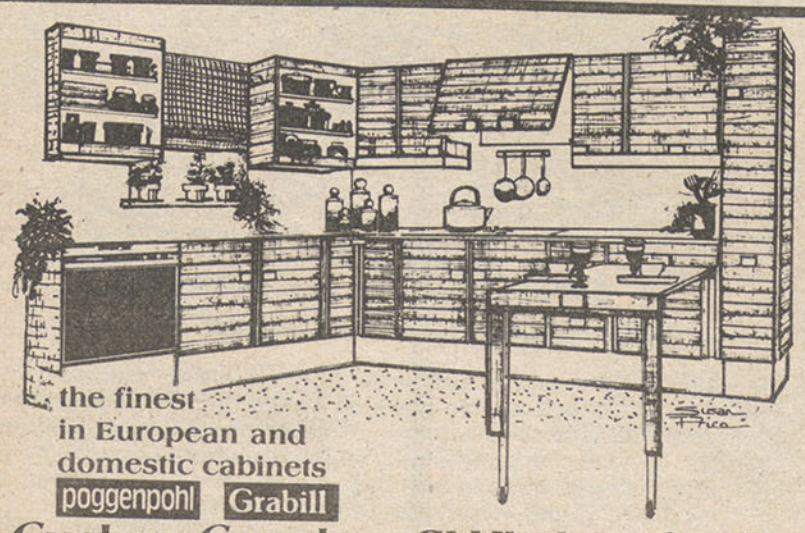

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Food: Constantly changing menu. All food prepared by students. Lunch size portions of dinner entrees, some quite elaborate. Entrees in $2–$3 range. Soups 50¢–60¢. Desserts 40¢–60¢.

Wheelchair Access: Barrier free.

By ANNETTE CHURCHILL

Washtenaw Community College is a lively community resource that also serves a good lunch. Its campus features buildings of modern design and the place is alive with visible activity. Enrollment is noticeably up this year. The atmosphere is cheerful but serious; one feels a strong career orientation in the young people there.

The College, at 4800 East Huron River Drive, occupies the old Huron Farms orchards. Handy to both Ann Arbor and Ypsilanti, it functions as a focal point for the interaction of these two communities—one of the few places that accomplish this. No bulletin is published listing the many interesting events and services available to the public there, but these features are advertised widely in the press. There are periodic jazz concerts and presentations of children's theater. A library with a collection of general appeal is open to the public, and there is a dental hygiene clinic where you can get your teeth cleaned and have X-rays taken—free. Portions of the old apple orchard have been left standing, and its blossoms are a magnificent sight in spring. Nature trails through the grounds are marked, and cross-country ski trails have been cleared. The area is extremely popular with bird watchers. College land extends all the way to the river.

The splendid professional kitchens of the culinary arts program are in the Student Center Building, behind and slightly to one side of the Technical and Industrial Building that fronts on Huron River Drive. The Artists' Gallery Dining Room, as it is called, is to the right as you enter. The only hint that this is not a regular commercial restaurant is found in the parenthetical "An Experimental Classroom" on its sign. This restaurant is entirely managed and operated by students. All the food it serves is prepared by them. The menu changes constantly as classes address new problems in food preparation.

The smoothness with which this operation is run belies the inexperience of its con-

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tinually changing student staff. A Maitre d' asks, "How many are in your party?" and "Smoking or No Smoking?," says "Please follow me," and pulls out a female customer's chair with just the right degree of flourish. The carpeted dining room seats slightly over one hundred guests. The tables, covered with table cloths and made cheerful with fresh flowers, are widely spaced. The total effect is one of comfort—more so than in many of Ann Arbor's better-known commercial eating establishments.

Coffee and tea are offered first, to drink while you peruse the menu. (Is this something new? I've run into the practice twice recently.) On September 29 there were two soups. Chicken broth, garnished with egg noodles and diced chicken, was very tasty and of an extreme lightness accurately described by the word broth. A puree of green split pea soup ($.50 and $.60) was one of the best I've ever had anywhere. It was profound in flavor and markedly smoky with the taste of ham. Four salads ($.50–$.75)—potato, egg, cucumber and onion, and tossed salad with tomato—were prettily presented and bursting with freshness that testified to the disciplines of the *garde manger* (cold preparation) classes. A French dip sandwich ($2.25) turned out to be an onion roll (too sweet, I decided) with an exceedingly thick layer of thin roast beef slices and a ramekin of "au jus" for the dipping. Chicken Breast Maryland ($2.30) was an excellent showcase for several culinary techniques, all of which were spectacularly well performed. The breast was boned neatly in the chic way with the first joint of the wing attached. How many restaurants around here go to the trouble of boning chicken breasts in this elegant fashion? The preparation involved a double sauce—first a silky bechamel, and, on top of that, an excellent creamed tomato sauce. The juicy chicken breast lay on the sauces rather than under them, in the manner of many French recipes. A corn fritter that accompanied this dish was cold and therefore tough and dead tasting. There were forms on each table where customers could register their reactions to mishaps such as this. On a neighboring table I saw a plump and appetizing three-egg omelet that looked very professionally made, and some customers were enjoying a Veal Fricasee in a rich veloute sauce. Every day equally challenging dishes are prepared, and of course there is a certain unevenness in results. The wonder is that beginners so often come up with such excellent quality.

Our young waiter, in his eagerness to please, brought our selections out in overlapping sequence so that chicken and beef overtook soup after the third spoonful. But he was helpful, attentive, and fully earned his tip. The restaurant encourages tipping for good service.

Ann Arborites with dreams of starting their own restaurants would do well to look into the Washtenaw Community College course offerings in the culinary arts program. Registration for next semester begins December 8. They will learn the techniques and pitfalls of quantity cooking and save themselves a lot of grief by learning beforehand the requirements of professional kitchen management in the areas of sanitation, economy, layout and equipment—even law and pertinent principles of accounting. For the rest of us, the Artists' Gallery Dining Room is a pleasant place to eat lunch whenever we find ourselves in the area, perhaps at St. Joe's or in the county buildings on Hogback Road. I am impressed with this program and the restaurant that proves its excellence.

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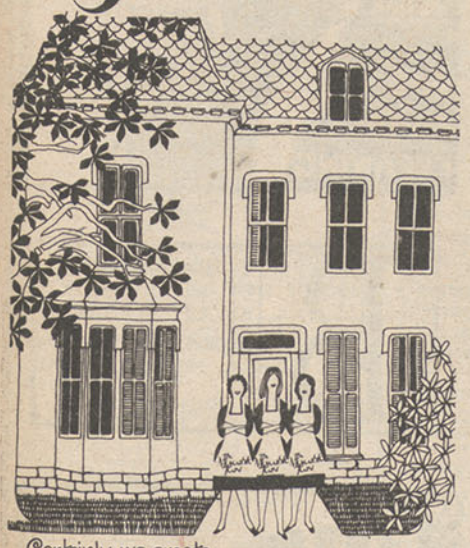

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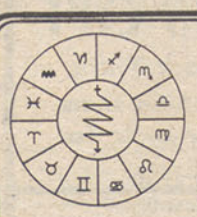

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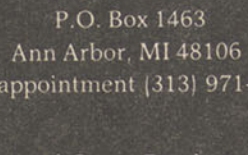
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EMERGENCY MEALS

Cathy Arcure's adaptable broccoli soup

Served with bread, cheese, and a fresh fruit salad, it's fast and healthy.

It's no trick to prepare an attractive and satisfying meal if you have the time. But what about when you don't—which is all too often for many of us?

Beginning this issue, we'll present each month an emergency meal from an exceptionally good cook or an exceptionally harried person. They'll tell what problems the meal has solved for them. We hope their suggestions can help solve some of your problems, too—like what to do when you're sick of hot dogs, there's no time for thawing a frozen steak or package of hamburger, or baking a Stouffer's main dish, and you don't want an omelet because you had eggs for breakfast. If you have a good variety of recipes that fall into the emergency meal category, you can enjoy the special light-hearted and warm quality of impromptu entertaining rather than feeling on the spot when unexpected guests arrive for dinner.

Cathy Arcure, a local celebrity for her splendid weekly food features in *The Ann Arbor News,* kindly let us in on her secret for quick meals. With a full-time job in public relations at Washtenaw Community College, with children ages 13 and 10, and with her time-consuming work for *The News,* Cathy is a very busy person indeed. "We really eat quite simply, but always with fresh things," she says. "If company drops in or the children are starving, my quick-to-put-together meal is more often than not a soup: a hot one such as broccoli, which takes ten minutes to prepare from scratch, for serving on colder days, or a cold soup such as gazpacho for hot weather."

ADAPTABLE BROCCOLI SOUP

1 onion, chopped
1 bunch fresh broccoli
¼ cup butter or margarine
2 cups chicken stock—canned is fine
2 cups cream or Half-and-Half
basil
salt and pepper

1. Saute chopped onion until soft, sprinkle with salt and pepper. 2. Steam broccoli or boil it in a minimum of water. Cook til just tender (only a few minutes). 3. Put onion and broccoli in a food processor, blender, chopper, food mill, or whatever, and puree. 4. Return mixture to pan, add chicken stock, stir, and season to taste with basil (½ to 1 teaspoon). Simmer, add cream, heat, and serve.

"This soup is really rich," Cathy says. "It's perfect with French bread, cheeses, chilled white wines and a fruit salad. I cut up whatever fruit I have and serve it with a yogurt and honey dressing—2 tablespoons honey to a cup of yogurt. Right now I have bananas, pears, nectarines, oranges, grapes, and apples, apples, apples. It would make a wonderful salad.

"The neat thing about the soup recipe is, you can substitute anything you have in the refrigerator or the garden. You can use 2 cups canned or cooked pumpkin and ½ to 1 teaspoon curry powder. Or you could use a head of cauliflower, cooked, and a teaspoon of thyme, chervil, or coriander. Or you could use carrots and thyme or rosemary."

Cathy Arcure prepares broccoli soup in her kitchen.

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Teacher/coordinator wanted in co-op day care center 30-40 hrs/week. $6,240/yr. Men and minorities encouraged to apply. Send full description of skills and experience to: Children's Community Center, 317 North Seventh, Ann Arbor, MI 48103.

Wanted to Buy: Oriental Rugs and Tapestries, we pay top price for used and antique. 769-8555, 995-7597.

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Personals

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Young attorney (31) desires to meet attractive old-fashioned girl (21-35) interested in tennis, nature, classical music, traveling, and cultural activities—women's-lib types need not apply. Send letter and picture to P.O. Box 7903, Ann Arbor 48107.

Young (29), well-educated, fairly good looking business man who has just moved to Ann Arbor is looking for someone to care about. If you are an attractive, intelligent woman who is also very caring I would like very much to meet you. Write P.O. Box 2381, Ann Arbor 48106.

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Free magazines, cheap books at the Ann Arbor Public Library

The Ann Arbor Public Library abounds with good deals—the profusion of pamphlets describing them all make an evening's reading by themselves. But we though we would remind you of two of them.

The free magazine exchange is located on the Main Library first floor, on the shelves to the right of the front desk. It's always full of recent and older magazines that are yours for the taking. Fairly fresh copies of *Time* and *Newsweek* are usually there, and *New Yorkers* and *New York Times Book Reviews,* along with a varying assortment of popular magazines and some pretty obscure journals and unusual special-interest publications. The exchange offers readers a chance to get acquainted with publications without having to buy them or read them at the library.

The name "exchange" has library personnel concerned that people think they must leave a magazine in order to take one. Not so. The library hasn't had trouble at all in getting magazines. Librarians do appreciate donations of popular magazines like *The New Yorker* and *The Smithsonian* and *National Geographic* that don't lose their interest value with time. Donors can leave magazines directly on the exchange shelf or by the library's back door.

The Fall Book Sale (November 7–10), sponsored by the Friends of the Library, is a good chance to add to your personal library at bargain prices. On Friday, November 7, from 5 to 9 p.m. the sale is open to members of the Friends of the Library only (but a membership is only $3.00, and you can buy it at the door). It is open to the general public on Saturday (9 a.m.–6 p.m.), Sunday (1–5 p.m.), and Monday (9 a.m.–5 p.m.). Paperback books are 50¢ and hardbacks $1.00, with some special books and collections set aside and marked higher. On Monday, remaining books are marked down even further, and these will be a "shopping bag deal" for a bag full of any books you choose for a low price.

According to Book Sale chairperson Lana Ursprung, there is lots of current fiction (much donated by people who belong to book clubs), and a great range of nonfiction—cookbooks, technical manuals, and books on travel and hobbies. There are a lot of children's books, dictionaries, encyclopedia, and some sheet music and records.

Proceeds from the Book Sale go to the Friends of the Library and support the various programs they sponsor like the Children's Reading Hour and the plastic book bags the library gives its users.

The American Cancer Society offers $5 stop smoking classes

Stop smoking classes can run upwards of $70, but those sponsored and subsidized by the American Cancer Society cost only $5 for eight sessions over a four-week period. Bob Gunn, staff psychologist at the V. A. Hospital, runs such clinics at three locations in the Ann Arbor area. Like all his group leaders, he's a former smoker himself. (He had smoked for about ten years but quit in 1964 when the Surgeon General's report came out warning of the link between smoking and cancer.) "We use the cold turkey technique in the classes," he says, "with a lot of group support from leaders and participants. That support is what helps." In the first two sessions, the participants monitor their smoking, lower their anxiety, and get their minds set for the big day, which comes at the third session, when they stop. They then have two and a half weeks to go through the symptoms of withdrawal and try to cope with the change."

Three clinics are coming up before Christmas: at the V. A. Hospital, November 10 through December 3 (Mondays and Wednesdays from 4 to 5 p.m.), at the Glencoe Hills clubhouse November 4 through December 4 (from 7 to 8 p.m. Wednesdays and one other day to be arranged), and at Scarlett Junior High, on Lorraine near Packard and Platt (evenings in December). To register, call Bob Gunn, 769-7100, extension 224. More clinics are planned; you can join a mailing list and be informed of them.

How well do the clinics work? Gunn is conducting a follow-up study of past participants to find out. Final results aren't in, but so far his findings indicate a success rate about the same as other programs. 85% of the people who complete the eight sessions have stopped by then. Even so, most of those who managed to stop have started again within six months. It's not quite as dismal as it sounds, though. Many of those who failed to quit have at least cut down.

Two fitness classes a week for $1

Elaine Selo thinks the various fitness classes held by the Washtenaw County Parks and Recreation Commission are quite possibly the best physical fitness deal in town. She has been taking Fitness & Motion this fall, and she loves it. Selo is the kind of person who has *thought* about fitness for a long time. "I buy all these books on exercise," she says. "You would get a lot of exercise just carrying the books." But until now she hadn't done anything. She found out about the classes in the newspaper, and at $5 a term for classes that met twice a week, she figured she and her roommate would give them a try. "We knew we'd become even more sedentary with winter coming up." The evening classes were already full, so they enrolled in the noon class held at the County Service Center gym. Selo drives out there from her job at the Institute of Labor and Industrial Relations on Fourth Street, and she finds the strenuous noontime workout (done to jazzy music so it's not boring) leaves her relaxed and refreshed for a good afternoon's work. "You ache at first and you always sweat a lot. I find I really look forward to it," she says. "Part of its appeal is that it's structured. You can't postpone it." The atmosphere is noncompetitive, and participants can go at their own pace.

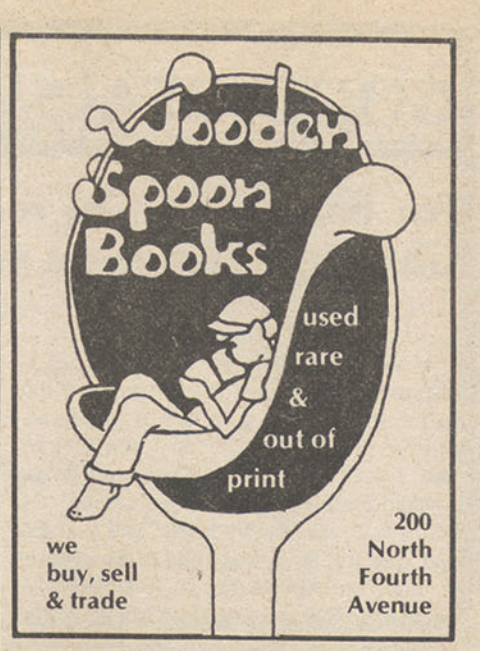
Most of the classes cost from $6 to $10 for a six-to-eight-week term. They meet two or three times a week. One-hour previews of many classes will be given this month and next. They cost $1 and are all held at the Washtenaw County Recreation Center, 4133 Washtenaw at Hogback. (Hogback is the northern extension of Carpenter Road). Locker and shower facilities are available.

PREVIEW CLASSES

Yoga	Tues., Nov. 4	7–8 pm
Youth Tumbling	Sat., Nov. 22	11 am–noon
Exercise 50&Up	Mon., Dec. 1	11 am–noon
Weight Lifting	Tues., Dec. 2	
	Men	6:30–7:30 pm
	Women	7:30–8:30 pm
Badminton	Wed., Dec. 3	8–9 pm
Karate	Sat., Dec. 6	11 am–noon
Square & Folk Dance	Wed., Dec. 10	8–9 pm
Intro. to County Fitness	Thurs., Dec. 11	8–9 pm

(an introduction to the three exercise classes offered in the Winter Session; Fitness & Motion, Fitness & Motion for teens; and Stretchercise.)

Participants in the one-time mini sessions should sign up to receive the winter brochure, which will include registration information for the winter session. Call 994-2575 for more information.



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GOOD DEALS/continued

For baby safety, $6 rents a GM Love Seat for a year

A well-designed infant car seat is an indispensable part of every modern-day baby's layette. But a good seat can be expensive. You'd pay $25 for a new GM Infant Love Seat, designed and tested by automotive engineers and considered the best infant car seat by many. But you can rent one for $6 a year (plus a $6 deposit) through the Ann Arbor Jaycee Women's Buckle Up Babies program. (At the end of the year the baby has almost outgrown the Infant Love Seat and is ready to move up to the child-size car seat.) Car seats can be rented for shorter periods for visiting babies. To rent a seat, contact Carolyn Tyson, 973-1644.

For big paint stripping projects, heat guns save time, money, and mess

If you've ever labored over a massive paint-stripping project, you've probably wondered when modern technology would find a better way. Chemical paint removers emit smelly and dangerous fumes, and they are terrible on your skin. You've got to be really determined to face the goop, newspapers, buckets of water, and mess made by chemical stripping.

There is an easier way to strip woodwork or painted furniture. Use a tool called a "heat gun." It looks like a hair dryer in a heavy metal housing, and it weighs less than four pounds. It reaches a temperature of between 500 and 750 degrees about an inch from the nozzle. Its hot air stream softens layers of thick paint so they can be easily scraped. It does not, in our experience, burn wood, as propane torches can. The thicker the paint you attack, the easier it comes off. There's a mess, of course, but fairly quickly it dries into paint chips which are easily swept or vacuumed up.

Marsha and John Chamberlain recently bought a 100-year-old house on the old West Side, whose previous owners (Sam and Charette Wheelis) had stripped the entire front and side of the house with a heat gun. The Chamberlains also bought a heat gun and have started on the woodwork on the second floor. "The paint on this house was as thick as frosting," Marsha said. She is convinced that the paint removal has gone much faster with the heat gun. They intend to do all the woodwork in the house and aren't a bit discouraged at the immensity of the undertaking.

The bad news about heat guns is that they're expensive. The one we tried, the Master Heat Gun (Model 499) sold by Master Appliance Corporation in Racine, Wisconsin 53403 is $64.95 plus shipping. The good deal comes in when you consider the cost of chemical strippers, currently at around $12 a gallon, and the time saved.

There's still time for seniors to apply for tax rebates

If you're over 65 and have paid property tax in 1978 or 1979, you are still eligible to apply for a property tax rebate under the Michigan Property Tax Rebate Program. The deadline for rebates on 1978 taxes isn't until December 31, 1980. It doesn't matter that income tax returns were filed months ago. In fact, eligible seniors can take advantage of the program even if they haven't filed income tax returns for those years.

To find out if you're eligible for a rebate (which could easily amount to over a hundred dollars), call the Washtenaw County Council on Aging at 665-3625. Trained volunteers, mostly seniors themselves, will help hopeful taxpayers fill out the forms and make the required calculations. They will visit homebound seniors in person, incidentally.

Bulk rates for dry cleaning

If you're still digging your winter clothes out of mothballs, you can have them dry cleaned very economically. At least three local coin laundries offer by-the-load prices for dry cleaning done by attendants in their coin machines. Drop off your cleaning and pick it up—clean, hung, and bagged—usually on the same day.

At Mr. Stadium Coin Laundry and Dry Cleaning at 1958 South Industrial up to eight pounds of clothes will be cleaned for $5.50, and spots you can identify will be pre-treated. For us, two pairs of wool slacks, a winter jacket, two blazers, a skirt and a sweater weighed less than 8 pounds. The same batch would have cost over $20 at regular dry cleaning prices by the piece. Only the slacks needed some pressing at home.

The $5.50 price is the same at the West Side Quick Coin Laundry at 2370 West Stadium Blvd. It's $4.50 if you do it yourself and bring your own hangers. A steam press is available, free, for customer's use, so if you have the time, you could get a near-professional job.

Broadway Norge Laundry and Dry Cleaning Village in the Kroger shopping center at 1120 Broadway will do your dry cleaning in a coin machine for 80¢ a pound. That's 90 cents more for an eight-pound load, but you would save on a smaller lot.

Mending and pressing are not features of coin dry cleaning. But especially for items like lots of wool sweaters or perma-pressed jackets, it's definitely a savings, and just as convenient, as regular dry cleaning.

High praise for Antonio's pocket pizza

Certainly this column's most recommended restaurant so far has been Antonio's Pizzeria, a family-run take-out in the Maple Village shopping center behind Lewis Jewelers and Frames Unlimited. Rob Schnitzer and Mary Masters suggested Antonio's Pocket Pizza last month. It's a mound of pizza ingredients (pepperoni, ham, mushrooms, cheese, green and black olives, ground Italian sausage, and onions) enveloped in a half-circle of pizza dough, either white or whole wheat—a very filling meal for $1.95. It could feed two people who weren't too hungry. Alternatives are the Pocko Taco (the same idea but with a Mexican-style mixture of refried beans, meat, and cheese) and the Pocko Veggie (pizza sauce with sprouts and fresh vegetables), both of which are also $1.95. Antonio's is open from noon to ten weekdays, noon to midnight on Friday and Saturday. Closed Sunday. Call 663-0665 for pick-up.

Fountain Cokes--sweet and syrupy--for 30 cents at Goodyears

Remember the soda fountain Coke? You can get a good, old-fashioned, syrupy Coke at Goodyear's basement cafeteria on Main Street. It's a real treat that may remind you of bobby socks, pony tails, and puppy love. Apparently the secret is the ratio of syrup to carbonated water, and this establishment is generous with the syrup. The result is much tastier, if you're a Coke fan, than the watery soft drinks served at fast food places.

The 8-ounce Coke is 30¢, and 12 ounces are 35¢. (That's inflation! When a reader told us about this one, the Coke was only 25¢, but we still think it's a good deal.) Coke connoisseurs tell us a "real Coke" can also be had at the Fleetwood Diner (for 40¢). We'd like to hear of more.

Early risers can jog in comfort all winter long for $18

Early risers can jog indoors this winter without having to pay an expensive membership fee to use facilities. $18 lets you use the Huron High indoor track from 6 to 7 a.m. on Mondays, Wednesdays, and Fridays. This budget-rate jogging club is run by the Ann Arbor Recreation Department and lasts from November through March. Call 994-2326.

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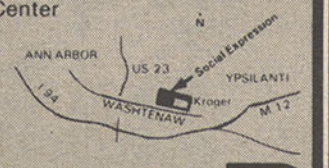

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briefcases • vests • wallets • purses
belts & buckles • bookbags
custom-made luggage • water dyer moccasins
wine skins • deer skin gloves

THE MULE SKINNER

Established 1973

The Mule Skinner Leather Shop

611 S. Forest Ave., Ann Arbor • 665-5575
open till 9 pm on Fridays

"Why are we different? We are out to provide you good car, home and business insurance at the best possible value."

We are the Independent Insurance Agents of Ann Arbor

We don't work for just one company. We work for you.

- KLEINSCHMIDT AGENCY INC. 662-3107
- PRESSER & FREEMAN AGENCY INC. 971-8166
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- DOBSON-McOMBER AGENCY INC. 973-0105
- ARNOLD WEAVER & WILLIAMS AGENCY INC. 761-6994
- UNDERWRITERS CORPORATION OF ANN ARBOR 761-4616
- LIBS AGENCY INC., DIVISION OF MUNDUS & MUNDUS INC. 995-4444

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- BENZ INSURANCE 994-4900
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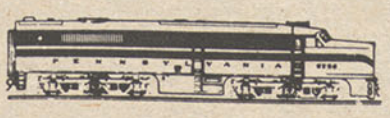
And Now

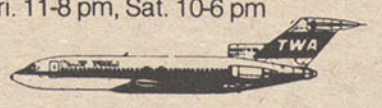
Arbor Miniatures

Two Great Stores in One!



We can help you get more enjoyment from your hobby. Ask about our class schedule.

Mon.-Fri. 11-8 pm, Sat. 10-6 pm



Arbor Hobbies

2709 Plymouth Road, Ann Arbor, MI 48105
(313) 668-7278

15 - 20%

off on women's shoes & clothing for the month of November!

TORTOISE AND HARE
RUNNING CENTER

213 E. Liberty, Ann Arbor Phone: 769-9510

OBJECTIVE

1. **To improve general health & physical appearance** through improved circulatory function, muscle control.
2. **To improve mental health** through participation in contemporary activity & fullfillment of athletic desires.
3. **To explode certain myths** that have perpetuated chauvinistic ideas at home, work or school.
4. **To be prepared** in the event that a mouthwash commercial is offered.

EQUIPMENT & ACCESSORIES

1. Course — only one required
- forest type
- beach type
- city type
- other

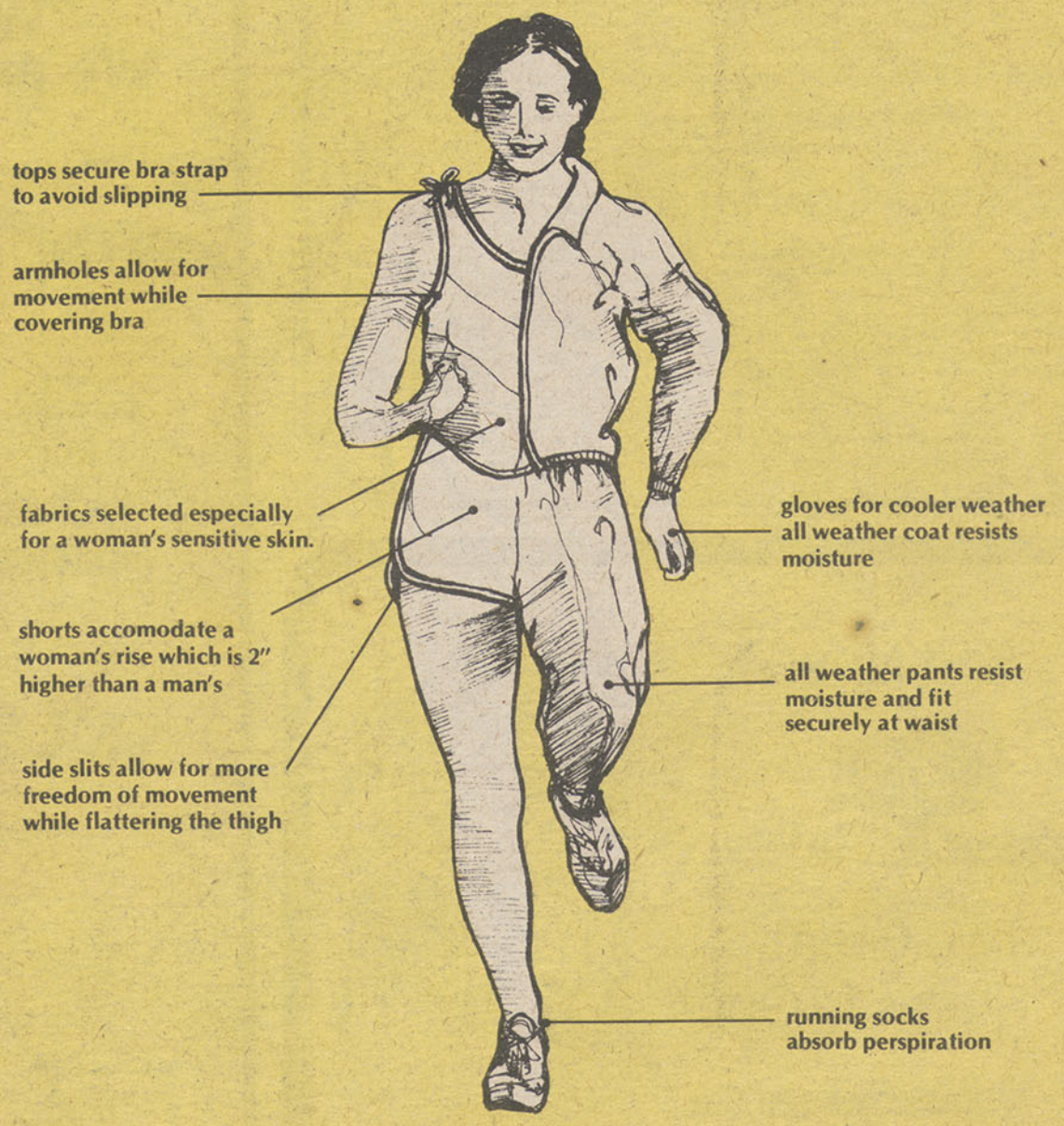
2. Tops — tops are not optional in most areas, but types can vary:
- a. tank tops
- b. "T" shirts
- c. sweat shirts
- d. all-weather tops

3. Pants — pants to be loose fitting of one of the following:
- a. shorts
- b. swim suit (2-pc)
- c. all-weather pants

4. Bra — optional but recommended if bust size is 34 C or larger.

5. Shoes — light weight & designed for running.

6. First Aid — bandaids, muscle rubs, foot care products, & access to a spa or hot tub


tops secure bra strap to avoid slipping
armholes allow for movement while covering bra
fabrics selected especially for a woman's sensitive skin.
shorts accomodate a woman's rise which is 2" higher than a man's
side slits allow for more freedom of movement while flattering the thigh
gloves for cooler weather all weather coat resists moisture
all weather pants resist moisture and fit securely at waist
running socks absorb perspiration

RUNNING SHOES:

NIKE
ETONIC
NEW BALANCE
BROOKS
TIGER

SHOES FOR:

SOCCER
VOLLEYBALL
FIELD HOCKEY
SOFTBALL

CLOTHING:

JOGBRA • JOGTOP
MOVING COMFORT
BILL RODGERS
NIKE
NEW BALANCE